AN ESSAY UPON ORATORY.

AN

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UPON

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UPON THE

ACTION

OF AN

ORATOR;

AS TO HIS

Pronunciation & Gesture.

Useful both for *Divines* and *Lawyers*, and necessary for all *Young Gentlemen*, that study how to *Speak* well in *PUBLICK*.

By Le Faucheur

Done out of *French*.

Aliud est eloquentiam callere; Aliud, eloqui.

LONDON:

Printed for *Nich. Cox* at the *Golden Bible* without *Temple-Barr*.

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To the Honoured CHRISTOPHER RAWLINSON, *Esquire.*

SIR,

Dedications are so much in Fashion now a-days, that a Man cannot appear well in *Print* without *One*. Some of em are *Fine*, some *Foppish* and others *Fullsome*, to the last

degree of *Flattery* and *Falſhood*: But among all the *Dreſſes* of this Kind, I believe, a *Native Simplicity* will pleaſe *You* beſt; without running into Foreign *Countries* for gawdy *Colours* or phantaſtical *Flouriſhes*. For your *Heart* is *entirely* in the Intereſt of *England*, and will never let You ſacrifice it to *Hypocriſy*, *Vanity* or *new Faſhions*. However I am ſo fully convinced of your *Diſcretion*, *Prudence* and *Humanity*, that I take it for granted *You* will accept of this *Excellent and Polite Tract of Oratory*, which I now addreſs to You with all the *Frankneſs* and *Sincerity* in Nature;

ture; and though it be Originally *FRENCH*, yet I hope it will fare no worse, for the sake of an Honest *ENGLISH Translator.*

I shall not *complement* you, But I think my self so much honoured with *your Name* to this *Translation* of the *ACTION OF AN ORATOR*, that indeed I want *Eloquence* enough to express my *Thankfulness* for so great a *Favour* and *Condescention.* And yet your *Goodness* perswades me, that you will not discountenance this *Dedication*, either for its *Unworthyness* or *Disproportion*; for you know that

it is not within the Compass of every Man's *Fortune* or *Capacity* to build a *STATUE* to his *Friend.*

Give me leave to think then, that I could not have Dedicated *this Book* to a Worthier *Patron* than *your self*, with regard either to your *Extract*, *Education* or *Qualifications*. Your *Family* is both *Antient* and *Honourable.* What need I mention your being *Descended* from the *PLANTAGENETS*; What need I say any thing of your being so nearly related to that *Illustrious Hero*, GENERAL MONK? I shall only add

add *this*, that you seem to me to *inherit* your Renowned Ancestors *Virtues*, as well as their *Estate*, even in a *Private Capacity* and *Character*.

How well you deserve of the *Commonwealth of Learning*, the World knows by your *acting* so honourable a Part in it *your self*, and by universally encouraging the Study of *Philosophy*, *Language* and *Antiquity*, in *others*; by your *Frugality* in your own private Personal Expences, and your Munificence at the same time to *publick Letters*; which is to be truly *Noble* without *Vanity*,

and *Generous* without *self-interest*: So that you seem to live in *Retirement* only to become a *Greater Benefactor* to Mankind. But now You are pleased, out of a singular *Humanity*, wonted *Candour* and a general *Respect* to all sorts of *good Literature*, to promote a *little Treatise* of inferior Quality to the *Publick View* of the World: And how well it will answer at last for so kind a *Countenance* and *Recommendation* under your *Auspicious Protection*, I must wholly leave to *Time* and *Chance* to determine; for *Fortune* has her *particular Favourites*.

How-

However I could make you twenty *APOLOGIES* for this *Undertaking*, and give as many good *Reasons* for the *Publishing* of it to the Kingdom; I could tell you a long Story of the *Nature* and *Quality* of the *Subject*; of the *Excellency* of *ACTION* in the main, and of the extraordinary *Merit* of the *whole Work*: But this would look like *forestalling* your *Judgment*, or præengaging your Opinion of the *Book* at the same time, when I only invite you to the *Reading* on't. And therefore I entirely *submit* it, such as it is, without any

any further *Ceremony*, to your most *judicious Thoughts* and *discerning Faculties*, upon the Confidence of a kind Reception and a candid Interpretation in Favour of,

SIR,

Your most Obedient

Humble Servant.

THE

THE TRANSLATOR'S PREFACE TO THE READER.

IF I were to make any Apology for this Treatise in it's Original Language, it should be

be such a One as a sober Gentleman *of my Acquaintance commonly makes for his* Claret: He never drank better in his Life. *But* good Books *like* good Wine, *in the old* Proverb, *need no* Recommendation. *However, this of* the Action of an Orator, *has been universally approved of and applauded through many successful* Editions *in* France. *And I confess ingennously, that this* English Translation *of that* Tract, *is wholly owing to the extraordinary Character, which the Incomparable Sir* ROGER L'ESTRANGE *and the Reverend*

verend Dr. WAKE have been pleased to give it.

The Preamble of the Book indeed is somewhat of the longest. But that's a Fault and no Fault; for whoever gives himself the trouble of Reading it all over, he will certainly be the better for't. In short, the Question was, whether Action or No Action ought to be used in Publick; and a Controversy naturally arising upon it, between Phanaticism and Foppery, it was the longer a-determining in the Introduction to the main Work; Ono order to distinguish the Decency of the

thing

thing both from Extravagance and Dullness. But the Subject is wholly New, and the Novelty is worth any Young Gentlemans Money in the Kingdom; especially if he lays under any Temptation of the Air, Gallantry and Grace of a good PRONUNCIATION and GESTURE, either for the Church, the Court, or the Camp. The Divine, the Lawyer and the Soldier are the Men of the World, who have most occasion to speak well in Publick: And if our English Youth were train'd up more in the Art of Oratory and better instructed in the Rules of ACTION,

CTION, *why might they not become as* Great Men *and as* Good Speakers, *as ever* GREECE *or* ROME *yet produc'd.*

In fine, This Book *is no Enemy to* Good Breeding, *and it intrenches upon no Mans* Education *or* Profession. *The* Dancing-School *indeed teaches* Gesture *or* Motion *wonderfully well, and the* Ballance of the Body *to Perfection; but it can never do the whole Business of an* ORATOR *nor accomplish him with all necessary* ACTION *either for the* Pulpit *or the* Barr, *till the* Feet *can speak*

Fi-

Figures *and the* Hands *plead* Causes. *'Tis certain however, that* Eloquence *does not lay in the* Heels, *nor* RHETORICK *in* Frisking *and* Gesticulation.

Now I have Translated *this* Book *as well as I could, and perhaps the* FRENCH *has lost nothing by't. However, I could not have been more* exact *and* just *to the* AUTHOR, *unless I could have had the Happiness of* conversing *with him. But least the* Reader *should expect a more particular Account of the whole Work, I shall give it in as few Words as possible.*

First

First *then, the thing is* New, Learned *and* Ingenious *in General. It treats of* Pronunciation *and* Gesture *in particular; which are the very Life and Soul of* Rhetorick. *It is founded upon the best* Authorities *of the Ancients, Ecclesiastical, Secular and Civil; and yet plausibly adapted to* Modern Practice *and the* Genius *of the present Age. It is adorned with the finest* Figures *and* Beauties *of* Elocution, *and illustrated with the most* Glorious Examples. *Insomuch that I might by an easy* Metaphor *call it an* Universal Constellation of Eloquence.

But

But as for GESTURE, *there never was any thing done like it* before; *the* Rules *are so very* Nice, *and* New, *even to a* first Discovery. *A Genteel regular* Movement of the Body, *without doubt, goes a great way in the Character of a* Publick Orator; *for there is nothing so taking or so much admir'd now-a-days as that which is* ACTED *to the Life; strikes the* Senses *and captivates the* Mind. *So that* GESTURE, *in fine, is not improperly called the* Eloquence of the Body *and the last* Accomplishment *of* Speech.

In

In the next Place: *Besides the* Intrinsick Worth *of this* Treatise, *I may with good Reason also recommend the* usefulness *of it to the* Grammar-Schools, *the* Universities *and the* Inns of Court; *And I hope I shall not be charged either with* Impertinence *or* Præsumption *for my Pains, after a* fair Perusal. *However I shall take upon me to say, that it will make as excellent a* School-Book *for* BOYES *as any extant; to reform the* vitious Habits *of their* PRONUNCIATION; *to refine the affected Rudeness of their* BEHAVIOUR; *to polish the* natural

tural Clowniſhneſs *of their* GESTURE, *and to give them a true* Light *at laſt into the main end and deſign of* RHETORICK, *which is to expreſs themſelves* diſtinctly *and* handſomely *in their* Exercices *upon all Occaſions. I am confident over and above, that it will not be thought unworthy of any* Young Gentlemans *Pocket or* Study, *who has any value for the Graces of* ACTION, *and the Charms of* ELOQUENCE. *But I will be ſo bold at laſt as to aſſert, that if this little* Tract *were rightly made uſe of, with a juſt* Application, *by* STUDENTS either

either of Divinity *or the* Law; *they would have no occasion to run so often to the* Play-Houses, *nor fall in* Love *so much with* comical Fopperies *and* extravagant Postures.

Farewel.

THE AUTHOR'S PREFACE TO THE READER.

THIS *Treatise*, *short* as it is, will be thought too *long* I fear for several Reasons: But the two *main Objections* will be these. *Some* perhaps

perhaps will ſay that I am *over-large* and more *nice* then I need be upon the *variation of the Voyce*: And *others* may think that my *Rules of Rhetorick* are over-ſtockt with *Examples* and needed not all that Train of Illuſtration. But in *Anſwer* to both the one and the other, I ſhall ſhew 'em that there's neither a *Precept* nor an *Example* too *many*, and that they ought not to fall out with either of them for ſwelling this *little Book* up to ſuch a *ſize*. This I will do in as few Words as the Matter will bear.

Firſt, As to *thoſe* on the one hand, that think I am too *long* and *exact* upon the Buſineſs of *Pronunciation*, and have ſaid *too much* of the *variation of the Voice*; They cannot in Juſtice blame me for being ſo *particular* upon the two *main Points* of *Oratory*. For the *Art* of *ſpeaking well*

well and of *varying the Voice*; the neceſſity of the one and the difficulty of the *other*, will abundantly anſwer for the *length* of *this Diſcourſe*: And pray let 'em conſider over and above, that though *ſome People* may meet with ſeveral things here not worth *their while*; there are *many others* yet, both in *Church* and *State*, will be the *better* for them, and find them written to *ſome purpoſe*. Moſt Men that ſpeak in *Publick* now-a-days, whether in *Churches* or in *Courts*, are ſo naturally addicted to a kind of *MONOTONY*; a fulſome way of *accenting every Word they ſpeak, with the ſame Tone*: They find ſo much difficulty alſo to correct the *Vice*, and are ſo puzzled often how to *vary the Voice*, as they ſhould do, with a true Government of the Tongue, that it was but *neceſſary* to give them ſo *many Hints* and

Precautions againſt a vicious way of *ſpeaking*, that is not only diſadvantageous to *themſelves*, but troubleſome to *others* and diſagreeable to *all Mankind.* And why ſhould not I then arm them at all points to overcome ſo ſtrong an Infirmity, as an imperfection of the Mind, fortify'd with Inclination? Or, why ſhould not I preſcribe to them all the *Remedies* I could think of for the cure of ſo great an *Evil.*

Secondly, As for *thoſe*, on the other hand, that find fault with me for ſtuffing my Diſcourſe with too *many Examples*, and for gathering up ſuch a *Cloud of Teſtimonies* to make good the *Rules* here propounded; I have *this* to ſay for't. *Firſt*, That theſe Authorities, quoted out of the beſt *Writers* and *Orators*, ſo famous all over the World for their Learning and Eloquence, do add

a

a certain Beauty and Luſtre to the *Rules* of *this Art*. Beſides, they give my *Precepts* a Reputation and Credit as well as an agreeable *Light*, *Air* and *Grace*: Whereas, on the contrary, if I had expos'd them *Naked* to the World, as they lay, and not dreſſed them up in *theſe Robes* of *Example* and *Teſtimony*, they had appeared indecent as well as mean and ordinary. And this is ſo noble a *dreſs* too, that it becomes the *preſent Age*; ſuits the Orator very well here at *Home*, and ſets off the Subject I am upon, though the *Faſhion* be never ſo *old*, or never ſo *far-fetcht* from *abroad*. But, *ſecondly*, I have *this* alſo to urge further, that *theſe Examples* do not only adorn my *Precepts*, which are not ſo very pleaſing perhaps or agreeable *of themſelves*; but illuſtrate them too, and make them more eaſy and intelligible. And they are likewiſe the great

eſt helps in Nature, towards the putting of *Præcepts* in Practice with a Fecility of Application, as well as for making uſe of them to the beſt Advantage upon all occaſions. For there's no doubt but an *Example* read upon the Heels of a *Præcept*, enlightens the Mind, quickens the Underſtanding, and makes the *Præcept our own* for ever to all intents and purpoſes.

This was the Reaſon I had to write of *ACTION* here in ſo ample a manner as I have done, to ſhew it in its *juſt Proportion* and at *full length*: And beſides, as for the *Method* I have taken, be it as it will, ſome of my *beſt Friends* put me upon't, adviſed it and encouraged it into the World; for had it not been in *Complement* to *them*, I had never ſo much as *written this little Tract*, and much leſs yet would I ever have made

made it Publick in *Print*. The Truth on't is: As I was equally convinc'd of the Light of their Understanding, the solidity of their Judgment and the syncerity of their Affection; so I thought my self obliged in good manners to take every thing for granted they said concerning the *disposition* and *order* of *this Work*: especially considering that I undertook it purely for *their Satisfaction*, and out of an Ambition I had to gratify my *Friends* above *all Men living*. However, if any thing be found amiss in it, after all, *they* must answer for't, and let the success on't be what it will, I shall be in no great pain for my *own security* and *defence* under *their Protection*.

A TA-

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AN ESSAY UPON THE Action of an Orator: OR, HIS *Pronunciation and Geſture.*

CHAP. I.

The INTRODUCTION;

Setting forth the Neceſſity of Action, *in general, by ſeveral* Examples.

THere's no manner of doubt but *Judicious Thoughts* and *Sound Reaſoning* do the Work of an *Orator*, and certainly convince the *Underſtanding* more than

any Thing in the World; It must likewise be granted that the *digesting* of the one and the other into *Order*, does at once give us a distinct knowledge of Things, and a Facility of retaining them; and none can deny at last how much a curious *Choice* of fine Words, and the *Art of placing* them in a Discourse, do set-off *Reason* and *Thought* with Grace, Lustre and Power to Admiration: So that the *Great Masters* of *Rhetorick* have set up *Invention*, *Disposition*, and *Elocution* for the *three first parts* of *Oratory*. But finding afterwards that the *Sensitive Appetite* and its *Affections* had a wonderful Ascendant over the *Understanding* as well as the *Will*; and our *Passions* again being most wrought upon by present *Objects* and what strikes in at our *Senses*, they found themselves under a necessity of adding a *Fourth Part*: That is, *ACTION*; which consists of *Speaking* and *Gesture*. *Action*, which was look'd upon by the *Antient Orators*, to be so important a Qualification, that *Demosthenes* has made no difficulty of reckoning upon't for the *First*, *Second* and *Third* Faculty of Eloquence, all in *one*: and *Tully* was of

of the ſame opinion too, when he ſaid that it had the *Sole Power* and *Sovereign Command* in a *Speech*.

'Tis true, if a Man's Buſineſs were only to make a *fine Sermon*, or to draw an *Elegant Plea*, the three firſt parts of *Oratory* would accompliſh him with all neceſſary Perfections for the work: But when he ſhould come then to the Point of *Speaking*, and of moving the minds of his Hearers to the Life, they would all ſeem diſpaſſionate and *Dead* to the Diſcourſe, without *Action* to quicken-up their attention, and to make the matter infinitely *taking*. For it has often been the Fortune of an *Orator* excellently well qualifi'd with the moſt Eſſential Parts of Eloquence, to be heard on a *Publick Occaſion*, with Impatience and Contempt, upon the very account of a *Bad Pronunciation* and *Awkward Geſtures*: When not half ſo Great a Maſter of Language, that had the Genteelneſs of *Action* with it, has come-off both with the Delight and the Applauſe of his *Audience*. So Powerfull an Influence has this Faculty over the *Senſes*; That the impreſſion and *Farewell* it leaves upon us, is

the *Orator*'s Fate. As for inſtance, *Philoſtratus* tells us of *one Philiſcus* among the *Eloquent Barriſters*, whoſe *Lives* he has Written, that he ſpake *Greek* to Purity and Perfection; that he made it better than it came off the *Lip*, and that he had an incomparable *Voyce* too: but ſo ungainly a way of *Pronunciation* and *Geſture* into the bargain, that the *Emperor Antoninus* (whoſe very nature it was to countenance Men of the *Long Robe*) bad him hold his Tongue once, and would not grant him the *Point* he *Pleaded* for, which ſeveral others had gained upon his *Majeſty* before. *Quintilian*, on the other hand, reports it; that *Trachallus* was none of the beſt *Orators* of his Time, and yet out-did all the Men of that Profeſſion in his *Pleading*: He made ſo plauſible an appearance, what with the ſtatelineſs of his *Perſon* and *Port*, the ſparkling of his *Eyes*, the Majeſty of his *Looks*, and the Beauty of his *Mien*; beſides a *Voyce*, that did not only come-up to a *Tragedian*'s for Gravity and Compos'dneſs, but went far beyond any *Actor*'s too that ever yet ſpake upon the Stage. So for the purpoſe,

poſe, I have heard an *Harangue* made ſome time ſince to a *Nobleman of France*; that, to my thinking, was an excellent Diſcourſe, as well for the depth of Argument as for the fineneſs and ſtrength of Eloquence; and it had certainly got that Credit too upon any unprejudiced perſon's *reading* of it: But for all this, it was ſo indifferently deliver'd by a *Gentleman* that had a *natural Impediment* in his *Speech*, and one too that had no more *Geſture* than a *Poſt*; or if he had any, 'twas ſo untoward and ungenteel, that not a Man of the Company but diſreliſhed the Eentertainment, and thought his Time loſt in giving it the *Hearing*. I have known likewiſe, on the contrary, many an *indifferent Orator*, both in the *Pulpit* and at the *Barr*, that have ſet themſelves off with extraordinary Acclamation, and have been cry'd up for *Good Preachers* and *Great Lawyers*, upon the bare credit of their fine way of *Speaking* and *Motion*. In ſhort, theſe *External Graces* of *Speech* work ſuch *Idea*'s and *Biaſſes* upon the *Auditors*, according to the performance of them, better or worſe; that they are be-

come now the very measures of their valuing or undervaluing the *Speaker*.

To say this by the By then. *They* that are furnished with the other Faculties of *Oratory* to a Felicity, and write up to the Perfection of 'em, may do well enough in *Printing* their *Speeches*; which of themselves will not fail of giving the *Reader* an entire satisfaction, though at the same time they want all the pleasing advantages of the *Tongue* and the *Body*: But *they* again, that entertain their *Hearers* with little or nothing of Excellent and Considerable in an *Harangue*, more than the Grace of *Action*, should hardly publish *their*'s to the World; lest what was *heard* with Honour to the *Speaker*, be *read* yet with dishonour to him in *Print*. Men of Discretion and Foresight will take example at *Pericles*, or *Hortensius*, in this matter. *Pericles*, for all the *Poets* said that the *Goddess of Persuasion* sat upon his *Lipps*; that he *thunder'd* and *lighten'd* in an *Assembly*, and made all *Greece* tremble again when he *Spake*; never made any of his *Orations* Publick: For why, *says one*, their Excellency lay in the *Action*, which

which was the moſt moving part of his *Rhetorick*; and there's nothing at all of His extant but ſome *Decrees* and *Publick Acts*, as *Plutarch* reports. For, as to *thoſe Speeches* which we read in *Thucidides* for His, they were made by the *Hiſtorian* himſelf, and the *Orator* had no hand in them. *Hortenſius*, on the other hand, ſeeing himſelf mightily admir'd for his *Pleading*, aſcrib'd all the honour of it to the potency of his Arguments, the Elegancy of his Reaſon, the Delicacy of his Stile, and other ſuch like Graces; which after all, and in Truth, was only owing to his *Pathetical Action*: And ſo he put forth his *Orations* upon that miſtake, but was not half ſo fortunate with his *Pen* as he had been with his *Tongue*; and *Hortenſius* was now reputed a better *Lawyer* than an *Author*. For, as *Quintilian* ſays, his *written Speeches* were much inferior to his mighty Character at the *Barr*; and it was as clear as the Sun, that he had ſpoken a great many entertaining things off in *Court* with *Grace* and good *Action*, which were never to be met with again upon the *Reading* of them. This puts me in mind, for the purpoſe, o

having heard a publick *Harangue* once from a perſon, that over and above the advantages of good *Natural Parts*, had many *acquir'd Graces* to ſhew his Wit upon't; and, in ſhort, by his *neat Flouriſh* and *Delivery*, he was wonderfully commended for't: But ſome time after this ſucceſs, my *Gentleman* was over-perſwaded to publiſh the very *ſame Speech*; and then it had quite another Fate in the World. For when his *Hearers* came now to *Read* it, and had neither the Harmony of his delicate *Voyce* in their Ears, nor the Beauties of his fine *Mien* and handſome *Geſture* before their Eyes, but were left barely to judge of the *Speech* by the merits of the *Speech* it ſelf; they found not a *Turn* in't worth the admiring, and could hardly believe at laſt that it was the ſame thing they had *heard*.

This is *that* Faculty of *Oratory*, which *Tully* calls the *Eloquence of the Body*: and it is a matter of ſo great Moment for the prævalent Influences and effects it has upon the Mind, that 'twere to be wiſhed the *Antients* had treated of *Action* with as much exactneſs of method, and in as ample a manner

ner as they have established the other three parts of *Rhetorick*. But neither has *Aristotle* been pleased to lay down any *Precepts* of it, upon an opinion that it was a Gift of *Nature*, and could not well be reduced into *Art* or *Rule*: nor has *Cicero* himself, in his *Books of the Orator*, undertaken the work, so as to præscribe any peculiar *Laws* for it; but only presses it over and over to us for an Important Qualification and a necessary Accomplishment. *Cornificius* indeed has handled it somewhat more at large; but, to be frank with him, what he advances upon it comes far short of it's Perfection, and little or nothing of his *Action* is now in *Use*. There's none, in short, has yet spoken of it like *Quintilian*, for Nicety of *Method* and Pregnancy of Wit; but then His instructions also are only for the *Barr*, and Rules of *Action* are still wanting as well for the *Pulpit*. Besides that, among a thousand fine things he says upon this Subject, which ought to be in *Fashion* and *Practice* now a days as well as they were *then*, he teaches up several Fondnesses and Foppish *Actions*; as of beating his Brow, his Head,

his Breaſt, his Thigh; of Stamping and ſuch like: Which in *his time*, were decent enough perhaps; but they are very unbecoming, diſagreeable and *antick* motions in *ours*, and quite out of Countenance and Vogue *now* with the *Age* we live in.

Wherefore many ingenious Men have wiſh'd a long time that ſome Body would write ſuch a *Treatiſe* as this; ſeeing that moſt of our *Publick Orators*, both in the *Pulpit* and at the *Barr*, do often blunder very groſly againſt the *Art* of *Good Speaking*, for want of it: And no perſon appearing all the while that would take it in hand, ſeveral of my Friends and Acquaintance complemented me with the Honour and the neceſſity of the Subject, and gave me a thouſand importunities to ſet about the work; which I all along declined yet, for reaſons beſt known to my ſelf and my own Incapacity. But *two worthy Gentlemen* at laſt, whoſe Judgments and Senſe I ſubmitted to far more more than my own inclination over-came me with the moſt preſſing Inſtances of Favour and Friendſhip, and engaged me to write *this lit-*

but

tle Tract of Action: For I could not but make this *Return* to their Obligations in diſcharge of my Duty; how much ſoever it might be to the diſadvantage of my Faculty and Underſtanding; and ſuch as it is, I have here addreſſed it to *them* for their character on't to the Eloquent World, if they think it may be of any ſervice to't for want of a *Better*.

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CHAP. II.

That Action *becomes both a* Divine *and a* Lawyer.

I know there are several People will condemn the design of *this Essay* at first sight, and tell you that this care of *Speaking* and *Gesture* is neither the business of *Religion* nor *Law*; and that it neither becomes a Person *preaching* Divinity in the *Pulpit*, nor a Man *pleading* for Justice at the *Barr*. Some will do this out of a *phantastical Humour*, like *Cotta*; who, as *Tully* says, not only affected old Obsolete Words, but a Clownish way of *speaking* too, out of a vanity to be thought an admirer of *Antiquity*. Others will do't, upon a Principle of *Laziness*; for they'll not take so much pains for a laudable habit of speaking, *not they*: It will cost 'em more labour than the thing is worth to make themselves Masters of *Action*,

Action, and they had rather diſpleaſe all the World than be at the trouble of acquiring it. Such as *they* in the *Primitive Times*, condemn'd the uſe of Eloquence in *Preaching*; till St. *Chryſoſtom* confuted them, and vindicated it againſt Aſperſion and Calumny, in his *Books of the Prieſt-hood*. There are ſome *preciſe people* again, will decry it out of a *Phanatical Superſtition* and *Melancholy*; becauſe it is neither for their Palate nor Purity, *forſooth*; and *they* like nothing that pleaſes *Senſe*, be it never ſo uſeful and profitable to the *Soul*: So that whatever ſtrikes the Humour of the *Age*, muſt needs diſguſt *Them*.

Now, if I had only to do with *thoſe whimſical people*, I ſhould not be much concern'd for the *Zeal* or *Spleen* of their Opinions, nor trouble my ſelf with their Affectation, Idleneſs or ill Temper: But finding others yet, and thoſe alſo *Perſons* of *good Senſe*, though perhaps a little too Rigid and Severe, that make it a *Caſe of Conſcience* and think themſelves in the right too; it is but reaſonable, I ſhould enquire into the meaning of ſo nice a Point and endeavour

vour to satisfie their *Tenderness*; so that I will make it my business here to undeceive them as far as I can, both as to the *Religion* of the *Scruple* and the *truth* of the matter.

They say in the *first place*, with a regard to *Preachers*; that *Action* is unworthy of their *Ministry*, and that it is a scandalous thing for those *God* hath honoured with so serious and sublime a Function, to be studying in the very Exercise of it, how to *frame their Voyce* and *move their Body*, when they should think of nothing but his Glory; nothing but the Majesty of his Mysteries, the Holiness of his Præcepts, the Edifying of his *Church* and the Salvation of his *Elect*. For to pretend (*say they*) to make people believe the Truth, and to win Souls to Faith, Piety and all Christian Virtues, not only by the Eloquence of their Stile, but also by the *Grace of Speaking* and *Power of Gesture*, is to sink *Religion* into *Sense*, and to make that which is *Spiritual* depend upon *Carnal Worship*, *Humane Invention* and *External Flourish*. At this rate, they urge, *Religion* would be a *cunning Trade* indeed; and a *Handy-Craft* fitter

ter to be driven on by the mercenary *Actors of Comedy* and *Tragedy* in Play-Houſes, who have the beſt *knack* of pleaſing the people with all the little Fopperies of *Motion* and *Speech*; than to be profeſs'd by the *Miniſters of the Word of God*. They add, in the next place, that the *Apoſtles* never ſtudyed nor practis'd *this Art of Action*, and that it was not by this means they made ſo many Converts, brought over ſo many people to the *Church* and gain'd ſo many Souls to *Jeſus Chriſt*.

This is the *Objection* I am to encounter here, and my *Anſwer* will be this: *Firſt*, that it is not my Deſign to teach *Old Men* the *Art of Speaking*, who have exercis'd it for ſeveral years in publick Employments and Buſineſs; for *they* have already taken up the *Way* they lik'd beſt, whether it be *Good* or *Bad*: If *Good*, they have no need of *Rules* for't; and if *Bad*, it would be too hard a matter for 'em at *their age* ever to acquire a Better. However, ſome of *them* perhaps, upon the reading of *this Book*, will eaſily find out their own faylings by't, among the many vices of *Speaking* that are ſo diſagreeable to the *Hearer*,

Hearer, as well as prejudicial to the *Speaker*, and may correct them with little or no difficulty. But I propose only to instruct *Youth* and assist those that are bred up to *Divinity* or the *Law*; for *young Gentlemen*, who have not yet got an *ill habit* of *Speaking*, are most capable of learning a *Good one*. And I do ingenuously cite *St. Augustin*'s Declaration here, which he makes in his Fourth Book of *Christian Doctrine* for the *use* of *Oratory* in the *Pulpit*, on the behalf of my Discourse upon the *Rules of Action*: *I do not think so well of these things* (says he) *as to advise Men grown up to maturity*, *or* Men in years *ever to trouble their Heads about them. It is enough for* young people *to make this Study their Care: And it is not fit for* all those *neither*, *that we would have well train'd up in Sacred Learning for the Service of the Church*; *but only for* such *of them as labour under no Infirmities of* Old Age, *to apply themselves to so necessary an* Art.

But, *Secondly*, as to the *Case of Conscience* they alledge, and their Arguments upon't: I confess it would be a reasonable *Scruple*, if Christian *Preachres* made

made this Grace of *Action* their whole Study, and minded nothing elſe in the *Application*: If they ſpent more time in ſtudying *theſe external things* of Ornament than in making of *Sermons* upon matters of ſuch eternal moment as the Glory of *GOD* and the Salvation of *Men*; if they took more Pains to *ſet themſelves off*, then to *edifie others*, with their fine Graces; if they aſcrib'd the Conviction of Truth and the Converſion of Souls to *them* only; and if they had no other end in compoſing their *Voyce* and their *Body*, but their own praiſe and the people's pleaſure. For, if this were all their Pretenſion and Practice, it is certain they would moſt notoriouſly offend *God*; moſt unworthily prophane the Holineſs of their *Miniſtry*; moſt ſacrilegiouſly attribute that Honour to *themſelves*, which is only due to the *Grace of God* and the *Power of his Holy Spirit*; and turn the *Pulpit* of *Jeſus Chriſt* into a *Theatre* of their own *Pomp* and *Vanity*. But *God* forbid I ſhould think of teaching up any ſuch Foppery to thoſe that aſpire to this Sacred Function, and ought to know better

better things! My design is only to shew them how to *Speak* with such a Grace; that, instead of giving their *Hearers* an aversion by a *bad Pronunciation* and a *Disagreeable Gesture*, they may edifie them, not only with their discourse and Style, but in some measure also by the decency of their *Speaking* and the Fineness of their *Action*. And I shall give 'em *Rules* here for ordering both the one and the other so *Handsomely*, and with such a regard to *Good Manners*, that nothing may appear in it against *Religion*; nothing that does not become the Dignity of *Preaching*, the Majesty of the *Subject* they are to handle, and the Holiness of the *place* where they speak; nothing that does not breath of Piety, of Devotion and of Zeal; nothing that is not fit to move in people all kinds of Godly Thoughts and Religious Inclinations, and to carry them on to Repentance, Charity and Good Works. And where's the harm of all this now? Why, *say they*, he that studies in his *Sermon* how to render his *Pronunciation* and *Gesture* agreeable to the *Congregation*, must needs take more pains

pains to *pleaſe* than to *profit*, and amuſe himſelf how to tickle their *Ears* inſtead of thinking ſeriouſly how to inſtruct their *Minds* and edifie their *Conſciences*. 'Tis true indeed, this is to pleaſe their *Senſes*: But then that pleaſure, as it tends to the Glory of *God* and the Converſion of their *Souls*; as it delights their attention to the good things they are *told* and helps their memories to retain what they *hear*; it is without doubt very innocent, and very Holy and Reverent as well as profitable and pleaſing. So that if *Action* be ſuſpended from *Publick Devotion* for pleaſing the *Senſes*, they may as well forbid the *uſe of Muſick* in the *Church*, becauſe it ſtrikes the Paſſions of the Soul and ſets them at work upon Heaven: And yet the *Old Teſtament* makes a laudable practice of it, for *ſinging the ſweet ſongs of Iſrael, and the admirable ſoft airs of Sion*; which their very enemies, the *Ægyptians*, would have been glad to have heard from the mouths of the *Iſraelites* under the affliction of their *Captivity: For they that led them away Captive, required of them then a Song*

and

and Melody in their heavineſs. Sing us one of the Songs of Sion. But then, the *New Teſtament* alſo ſanctifies the *uſe* of *Harmony* and *Muſick* in the *Church*, and makes it a moſt Sacred and neceſſary Duty, to *celebrate the Honour and keep up the Praiſes of* GOD *in the Aſſemblies of the Faithfull.*

They *Object* further yet. The *Apoſtles* (*ſay they*) never obſerv'd any of theſe *niceties.* But who told *them*, I pray, how thoſe Holy Men *ſpake*, or what kind of *Geſture* they made uſe of in *Preaching*? It is certain that *Jeſus Chriſt* called St. *James* and St. *John* *BOANERGES*; That is to ſay, *the Sons of Thunder*: And it is as eaſie to infer from the *Title*; that, when they came to *preach* the *Goſpel*; to exhort People to *Piety*; to declame againſt *Error*, *Hereſie* and *Superſtition*; againſt *Idolatry*, and againſt *Vice*; they were not to do't with a *Faint* and a *Low Voyce*, but with all the *Vehemence*, *Terror* and *Warmth* anſwerable to the Quality of the Commiſſion and the Greatneſs of the Controverſy. And when St. *Paul* wept his *Exhortations* with ſo many Tears, as

we

we find in the Book of the *Acts of the Holy Apoſtles*, it is not to be imagin'd that he ſpake them *Coldly*, with a *faint Geſture*, or a *languiſhing Voyce*. I grant indeed that the *Holy Apoſtles* never made *this Art of Action* their ſtudy; but then, *they* as little ſtudied either *Grammar*, or *Logick*, or any other of the Parts of *Rhetorick*: And muſt *we* therefore prohibit the uſe of *thoſe Arts* that are neceſſary *Keyes* to all other *Learning*, becauſe *they* did not pore upon them? *They* kept to no certain method in their *Sermons*, neither were they ty'd up to the Rules the *Doctors* had laid down; and muſt *we* therefore fall-out with the way of *Preaching* that is practic'd at this day both with good order and decency? *They* were never brought-up in the *Academies*, nor under the Diſcipline of the *Schools* and of *Tutors*; and muſt *we* condemn the Education of *Univerſities*, and the Learning of *Doctors*, at *preſent*, becauſe *they* had no occaſion for't? *They* neither wrote nor ſtudy'd their *Sermons*, but ſpake as the *Holy Ghoſt* inſpir'd them, without *Book*; and muſt *we* find fault with *Divines* now-a days for *premeditating*.

ting, for *writing* or for *Reading* THEIRS? *They* minded none of these things and made use of no such helps, because they had no need of 'em at all. *They* had no need of *Arts*, nor *Method*, nor *Academies*, nor *Doctors*, nor *Study*; for the *Holy Spirit* they receiv'd in their *Baptism*, and the immediate *Inspiration* of Heaven did abundantly bless them *ex tempore*, as often as they *preached*, with all kinds of *Virtues* far above the Pitch of Humane Invention; far above the Powers of *Art*, the graces of *method*, the Faculties of the *Academy*, the subtilties of the *Doctor* and the reach of *Study*. And then *they* had the guift of *Miracles* too, which they no sooner wrought at any time, but the truth of their *preaching* was demonstrated, and people lay under the strongest convictions of *Sense* and *Reason*: It was but working a *Miracle*, and their *Mission* was as plain as the Sun. But it is not *so* with *us* now, that can neither pretend to those *infus'd Virtues*, nor to those *miraculous blessings* that were given *them* from above: So that, in short, my *adversaries* can draw no argument from the

Super-

Supernatural Qualifications of theſe *Extraordinary Preachers* againſt the *humane helps* of Education and Study; the *acquired Arts* and *Ornaments* of perſuaſion, and the *natural means* of *preaching* which Men uſe now a days in an *ordinary capacity.*

However, *they* that have a *Phanatical Qualm* againſt the *Art of Action* and make a ſcruple on't, urge yet, that we ought to leave *this knack* to *Stage-Players*; who propoſe no other end to themſelves of *acting Comedy* and *Tragedy* but to *pleaſe* people and *indulge* a fond inclination. But I think, on the contrary, that it ought not to be left ſo, nor to be given up to *Play-Houſes*; where the *Actors* make a very *ill uſe* on't, in proſtituting it to their own ends of *intereſt* and *appetite.* For if *thoſe Miniſters of ſenſual delights* and *publick vanities*, do lewdly abuſe the *Graces of Good Speaking* and *Geſture* upon the *Stage*, to excite the wit of youth to *Wantonneſs*, *Prophaneneſs* and *Immorality*; to ſtir up their blood for *Intemperance* and *Debauche*, and to ſet their Paſſions a Fire upon falſe pleaſures and imaginary ſatisfactions:

ons: the *Ministers of Jesus Christ* know their *Duty* better, and ought to make a holier use of *Action*. They are to sanctifie it to the *service* of the *Church*, the *Edification* of the Faithful, and the *Salvation* of Men's Souls. All the *Action* they use is only to touch people's hearts with a more feeling sense of *sound Doctrines* and *everlasting Truths*, and to raise their affections above the pitch of *Transitory Enjoyment*. And they need no more make it a scruple to set-forth their *Sermons* with all the *Graces of Speech*, for so good an *end*, than boggle at the *ornamenting of the Tabernacle, and the beautifying of the House of GOD with the Gold of Ægypt*. Indeed, if any Man prophane the graces and blessings of *GOD*, we must immediately condemn the *abuse*; but then the *right use* of them ought not to suffer for it. This is the *Case*, and 'tis no contemptible one neither. For I would fain know of these *scrupulous Gentlemen*, if a Man had a good delivery and an *admirable Gesture*, either by the guift of *Nature* or *Miracle*, whether they would not look upon't as a particular favour of *God* and the

the bleſſing of his *bounty*: And would not *they* be the more willing to *hear* him then? Certainly they would. Why then do they blame a Man that neither has theſe Graces *Naturally* nor *Supernaturally*, which he may acquire yet by *Art*, *Induſtry* and *Exerciſe*; for attempting to make himſelf Maſter of *Action* to the utmoſt of his Power and Capacity? And what ſin is it, I pray, to learn to *ſpeak well*?

So much for the Point againſt *Preachers*, and the buſineſs of *Divines*. As to the *Lawyers* in the next place, this is the reaſon of their *Scruple*: That *God* hath not appointed Men to the *Publick Miniſtery* of *Juſtice* for this purpoſe, that they are not *called to the Barr* to charm the *Judges* with *ſounds*, and dazzle them with *appearances*. They are not to endeavour to deceive them with *fine words*, nor to corrupt their Judgments with *fair Speeches*; but to tell them the *naked truth* of things, to ſhew 'em the bare *matter of Fact* they are to *Try*, in the plaineſt Character and Stile, and to *plead* the Juſtice of a *Cauſe* opened in *Court* from ſolid Reaſons and clear Lights, from the *Laws Eſtabliſhed*, and

from *Reports*, *Precedents*, or *Opinions* given before in such like Cases? And what need now has the honest *Advocate*, *say they*, for the Harmony of *Voyce* and the Grace of *Gesture* to do this. So far the Objection is Good: And in truth, as *Aristotle* observes, if *Justice* were distributed as it ought to be, *Causes* might be determined by their own *Merit* alone, without the help of these Faculties; and all external *Actions* and *Arts* would be unnecessary. If *Lawyers* also were always to *plead* before such *Judges* as sat in the *Hall* at *Athens*: That is to say, before *Judges* of perfect Probity and downright Dealing; *Judges*, that over and above their Integrity, were *Learned* in the *Law* and well qualified for the *Bench* in every respect; that *heard Causes* impartially, with all imaginable Attention and Regard to the *Council* on both sides; and that minded nothing but the Justice of the *Issue*, and directed it always in favour of *Right* without Passion or Prejudice to *either Party*: If so, *I say*, they needed not trouble their heads much about the Graces of *Pronunciation* and *Gesture*, nor seek for *Exordiums*; *Peroration*

rations, *Paſſions* or any other *Ornaments* of *Rhetorick*. It it would be ſufficient then for the *Pleader*, on the *Defendents ſide*, only to ſet forth the plain truth of things for *them* to give Judgment upon't; to make out his *Client's Right* and *Title* by Reaſon and *Law*, Practice and *Precedent*; and to give a ſolid Anſwer to all the Arguments that can be brought againſt it by the *Plaintiffs Council*. But, as it often happens that *Lawyers* have to do before *Judges*, who are not accompliſhed with all thoſe good qualities; and, it may be, never the worſe Men neither for want of Underſtanding and Capacity, nor the leſs honeſt for falling ſhort of the *Attention* of the *Areopagus*; and as *theſe Judges* again are ſometimes ſo falſely prepoſſeſſed by the plauſible motions and cunning inſinuations of the *Council for the Plaintiff*, that they lay under the biaſs of inclination to determine the Cauſe againſt Truth and Juſtice; it is abſolutely neceſſary towards the better informing of their Judgments and the undeceiving of them upon the *Tryal*, to uſe ſome means or other to quicken them up for a *fair hearing* on be-

half of the *Defendent*. Now there is nothing like a fine way of *Speaking* and *Geſture* to make them take notice of a *Plea*, to recollect themſelves, and attend impartially to the Merits of the Cauſe: For, when a *Caſe* is truly ſtated to their very *Eyes*, as it were, with the Grace, Paſſion and Force of *Action*, as it *ought* to be adjudged; they muſt needs be moved with it in ſpite of all Prejudice and Prepoſſeſſion, and aſham'd to caſt a Man in the face of the *Court*, that they ſee has manifeſt *Evidence*, *Reaſon* and *Right* on his ſide. The *beſt Cauſe* in the world may ſoon be loſt for want of *Action*. This was the very *Caſe* of *Rutilius*, which *Cicero* reports in his firſt Dialogue of the *Orator*. The *Council* for the *Priſoner* were *Rutilius* himſelf, *Cotta* his Nephew, and *Mucius*: but they pleaded it ſo ſimply, ſays *Tully*, without any Ornament or Spirit at all; as if it had been upon a *Tryal* in *Plato*'s *imaginary Commonwealth*. Not a *Sigh* nor an *Exclamation* among them; no *Moan* made, no *Complaint*, no *Lamentation*; no *imploring* of *Authority*, nor *Addreſs* to the *People*: and not one of them ſo much

as

as ever *ſtamping his Foot upon the ground* all the while, or ſhewing any *great concern* for the matter: So that, in ſhort, it was ſo indifferently managed that *Rutilius* was caſt upon't: Whereas, if *Craſſus* had but *pleaded* his *Cauſe* with the ordinary Air and Gallantry of his *Action*, he had certainly carri'd his Point, and acquitted him with Honour. And though 'tis granted *Rutilius* ſhew'd a great conſtancy of mind and a wonderfull Confidence in his own Innocency by this way of proceeding, nevertheleſs he could not be much commended for't, nor promiſe himſelf any great praiſe for his *Pleading* in ſuch a cold irreſolute manner. His behaviour was fatal. He play'd the *Stoick* too much upon this occaſion, and would neither uſe the means he might lawfully do for his *Liberty*, nor make his Defence with that Heat and Vigour which his *Cauſe* deſerved: So that he was Condemn'd and Baniſh'd; and at once depriv'd the *Common-wealth* of his *Preſence*, of his *good Example*, of his *Wiſe Councils* and of his *Great Services*. But, after all, perhaps he did *this* on purpoſe; chuſing a *retirement*

rather into a *Country* where he was beloved and esteemed, than to live any longer at *Rome*, either at the discretion or under the discountenance of *Sylla*, and engage himself in the Broyles and Disturbances of Government.

Besides this, *Fine Action* and *Good Speaking* do not only conduce very much to make the *Judges* more attentive and cautious, but to convince them also that the *Orator* is in Good Earnest, Syncere and Ingenuous: For, as *Cornificius* says, they are the greatest signs of his Veracity, and that he speaks from the Bottom of his Heart; while *they* that want either one or t'other, seem not to believe *themselves* what they would have the *Judges* believe; because they shew no manner of concern nor impatience for't. This made *Cicero* say to an *Orator* of his Time that had manag'd his *Client*'s *Cause* but very coldly. *If what you said there was not false, would you have pleaded on that fashion? Where was your Grief and your Grievance, your Fury and your Fire? You shew'd us no* Passion *of the Mind, no* Action *of the Body. And you were so far from enflaming our Spirits or awakening*

ening our Judgements, that we had much a do to hold from ſleeping in Court. When therefore a *Lawyer* makes it his buſineſs to *ſpeak* to his Judges with an agreeable *Air* and *Tone*, it is not to *coax* or corrupt them; it is not to court or *cajole* them with his *fine Mien*, nor to inveigle them with his *fair Tongue*: But, on the contrary, his *plauſible Pronunciation* and *Geſture* is only to oblige them to do *him Juſtice*, and to diſcharge their *own duty*: 'Tis to keep up their *Senſes* from falling a ſlumber, and their *Minds* from wand'ring; 'Tis to induce them to take the whole matter into their ſerious conſideration, with the utmoſt attention of their *Ears* to the Truth and Right of what is ſo fairly made out to their *Eyes*; 'Tis to prepare them for judging according to *Law* and *Equity*. It is, in fine, if there were no other reaſon for't, to *ſpeak* things as *Nature* and *Reaſon* would have them *ſpoken*; and every body knows that a *natural way of ſpeaking* is *beſt*.

Beſides, I muſt urge one *Argument* more for it, which ſeems to be very Conſiderable in it ſelf, and as well worth my

while to take notice of: And that is *this*, if honeſt Men ſhould deny themſelves *theſe Arts* of perſuaſion in a *Good Caſe*, others yet would make uſe of them in a *Bad One*: whereas there's all the reaſon in the world they ſhould be equally match'd, and diſpute it out upon fair terms. The *good* at leaſt ought to be as well arm'd as the *bad*. I may ſay as much of *Action* alſo for *Divines*, and apply *that* in particular to it which St. *Auſtin* ſays in general concerning all Eloquence, in his Fourth Book of *Chriſtian Doctrine*. *Seeing that it is the buſineſs of* Rhetorick *to perſuade* things true *and* falſe *indifferently, who is it dares ſay that* Truth *ought not to be guarded againſt* Falſehood, *or that a perſon defending it ought not to be in arms againſt a* Fiction *or a* Lye? *As if* they *that endeavour to perſuade an* untruth *ſhould know how to obtain the good will and attention of their* hearers *by a fine preamble, or a fair* Exordium, *and other people ſhould know nothing at all of the* Art *on't: As if* ſome *might ſet forth a* Falſehood *with neatneſs and colour to a probability; and others ſhould aſſert a* Truth *with ſo little ceremony, that the very*

very dull recital of it, at length, *would make it difficult to be underſtood, and hard to be believed, if not incredible: As if* thoſe, *on the one hand, might encounter Truth with poliſh and ſpecious pretenſions, and eſtabliſh their Falſity into the bargain with plauſible arguments; and* theſe, *on the other, might neither* defend *what is* true *nor* confute *what is* falſe *with the Graces of Language: As if thoſe again, ſhould have ſuch an influence over the minds of their* Hearers *whom they go about to ſeduce with fair ſpeeches, as to make them conceive things with Apprehenſion or Aſtoniſhment, with Sadneſs or with Joy, to raiſe the Paſſions and to turn them to what point of Doctrine they pleaſe; and* theſe, *that engage for Truth, ſhould make uſe neither of Artifice nor Ornament, but ſtand like* Stocks, *dull, unconcern'd and impotent, without all manner of* Action *and* Vigor. *Who can be ſuch a* Blockhead *as to entertain ſo extravagant a thought? Since Eloquence therefore has a mighty power to perſuade* things Falſe *as well as* True, *and is left to the diſcretion of thoſe that have a mind to make uſe on't, why ſhould not* Good Men *ſtudy it to maintain the Cauſe of*

Truth, *when* Ill Men *put it in practice to defend* Injuſtice, *to ſupport* Error, *and to compaſs their own* Wicked Ends?

In fine, there are others yet that deſpiſe *this Art*, and reckon upon't for *ſuperfluous*: For, *ſay they*, *Nature* has taught a Man to do well enough both as to his *Pronunciation* and *Geſture*; both how to expreſs and how to behave himſelf. But they might e'en as good ſay, that ſince *God* has given the Earth power to produce *Bread* for the food of Man, and *Wine* to make his Heart Glad; therefore it will do't well enough of *it ſelf*, and the *art of Tilling* is *Uſeleſs*: That Man being of a reaſonable nature, therefore it ſignifies nothing to teach him the *Art of Logick* and Right Reaſoning: That his *Creator* having made him a ſociable Creature and endu'd him with all neceſſary qualities for Converſation and Buſineſs, therefore he need not trouble his Brain about *Morality*, or *Oeconomicks*, or *Politicks*: That *God* having bleſſed him with the uſe of *Speech* and the Faculty of *Reaſon*, therefore 'tis needleſs for him to ſtudy how to *expreſs*

preſs himſelf with Purity and Politeneſs, or the *Art of Speaking* in the moſt plauſible manner of perſuaſion. And certainly they would be much in the right on't, if the *Earth* were as Fertile in *one place* as it is in *another*, or if *Ly-ground* and Land that lays untill'd would bring forth as good fruit, and as much on't too, as *Arable*, or that which is cultivated with *Art* and *Induſtry*: If *nature* were equally *reaſonable* and regular in *all Men*; if they had the ſame capacities, and were all alike free from imperfection and *Nonſenſe*; if one Man could reaſon as well as another, without knowing any thing of the *Rules* of *Argument*; if *this Man's* conduct and temper were as diſcreet as his neighbour's either in ſacred, Civil or Secular Societies, and *that Man's example* were as good as *this Man's Precept*: If they all ſpake alike, or had the faculty of *talking* with the ſame Purity and Power of Perſuaſion, without the help of any *Art*. But there's a great deal of *Invention* wanting to bring things to this Perfection. For as to the *Earth*, it is not all alike fruitful over the face of the World. *Some*

ground is barren and produces nothing at all; and some next to nothing, brings forth only *Wild Briers* and *Brambles*, *Thistles* and *Thorns*; and the *Best* that is, stands in need of being *till'd* with labour and improv'd according to the *rules* of *Good Husbandry*. As to *Men* indeed, they all reason well upon things in some measure; but not so well as they might do, one would think, being endued both with Reason and Understanding: So that it is necessary to assist *Nature* by *Art*, both to teach *those people* the true way of reasoning that know nothing on't, and to improve *those* to a felicity of argumentation that *do* know it and yet lay things but very oddly together. They all live well in *Publick Societies* generally speaking, as they are sociable Creatures; but in *private ones*; particular *Neighbourhoods*, *Callings* and *Capacities*, they many times behave themselves very untowardly, one against another. And therefore the *Precepts* of *Moral Philosophy* are both very useful and necessary to reform them, and to teach them *Better Manners*. They all have the *right use of speaking* too; but most

Men

Men do not *ſpeak ſo well* as might be wiſhed for, upon extraordinary occaſions, to perſuade people and to convince all that *hear* them, in matter of Truth and Juſtice: So that they ſtand in need of being furniſh'd with the *Rules* of *Grammar* and *Rhetorick* to ſpeak fine, and agreeably, to expreſs themſelves to *Perfection*, and to come off at laſt with *ſucceſs* and *applauſe*. Now, *Action* lays under as great diſadvantages as *Nature*. Every one has his particular phancy, as his own *Genius* or other Men's Examples lead him to't. But ſome have a way of *ſpeaking* and *moving* far more proper to pleaſe the Eye, charm the Ear, and move the Paſſions, than others *have*. Hence came the *Antients* to take notice of thoſe excellent *Orators* that were famous for this faculty: And finding that, by this means, they were much better *heard*, and convinced people far more powerfully than others did, they have carefully obſerved whatever was moſt Genteel, Delicate and Charming in their *Voyce* and their *Air*. They have likewiſe, upon conſidering the Reaſon and Force of their *Action*, lay'd

lay'd down ſome *Precepts* of it, and left them addreſſed both to the Students of their own Time, and to all Poſterity: ſuch *Rules* of *Action* and *Rhetorick* I propoſe here to give Gentlemen that have occaſion to ſpeak in Publick Places, to qualifie them either for *Preaching* or the *Practice of the Law*. I deſign to ſhew them how to *finiſh* what Nature has but juſt *begun*, and to teach them how to do that by *Rule* and *good Conduct*, which otherwiſe they would do only by *Chance* or *Hap-hazzard*; to do that with *Decency*, which otherwiſe they would be apt to do either too *ſlovenly* or too *finically*; to do that with *variety* and *diſtinction*, which otherwiſe they would huddle-up in *confuſion* of circumſtance and order; and, in a word, to do that *à propos*, which they would often do impertinently and at a venture, if they were not accompliſhed with *this Art*. 'Twas by this ſtudy, and the practice of ſuch rules as theſe, that *Demoſthenes* and *Cicero* attain'd to ſo wonderful a faculty of perſuaſion, which got them the reputation and character of being the greateſt *Orators* that ever were heard of among the

the *Gracians* or the *Romans*. For the firſt and ſecond time *Demoſthenes* pleaded at *Athens* in his natural way of *ſpeaking*, without obſerving any *rule of the Voyce*, he was *hiſſed* for his *bad Delivery*, and the remarkable vices of his *Pronunciation*; but after he had been trained up to it a while under *Maſters of the Art*, he was *heard* with univerſal applauſe and *Humm'd* to admiration: And 'tis as clear as day, that it was *Action* did his buſineſs; for *Æſchines* having once recited to the *Rhodians* a Speech which this Great *Orator* had made againſt him, and ſeeing them admire it one and all. *Well*, ſaid he; *And how would you have admired it then, if you had heard it from his own mouth.* *Cicero* again, when he firſt put himſelf upon *Pleading* at *Rome*, was mightily commended and cryed up for a very fine Wit; but his *Delivery* was *Naught*, and his way of *ſpeaking* did not *take* at all; becauſe he kept neither to *Rule* nor *Meaſure* with his *Voyce*, and his ſounds were very harſh and unpleaſant. But when he had poliſhed off this *Roughneſs*; and by the help of his *Tutors*, had refined his

his *Pronunciation* to the utmoſt degree of Perfection, he was preferred on all hands, before the moſt Eminent *Lawyers* of his Standing. He over-ruled every thing afterwards in the Courts of *Judicature*, and for the moſt part gained what Point ſoever he pleaſed there, upon the Honour and the Excellency of his *Pleading*.

After all *this* now, can any Man have the face to ſay that *theſe Precepts* of *Action* are either *unprofitable* or *unneceſſary*? and will not the whole world grant me that it is worth while to know and obſerve them? For, can a Man take too much pains to be *Eloquent*?

CHAP.

CHAP. III.

Directions for Action, *to* young Men *that have a mind to ſtudy how to* ſpeak well *in Publick.*

I Writ *this little Tract* of *Action* chiefly for *young Gentlemen* that devote themſelves either to the *Pulpit* or to the *Barr*, and I come now to ſhew them how *neceſſary* an *Art* it is; but I think my ſelf oblig'd by the way to give them *two Directions*, that may be very ſerviceable to their ſtudy, and make them good proficients, with a little pains and exerciſe.

My *firſt advice* then is this; that they begin to ſtudy it *betimes*, and betake themſelves to the *practice* of it as often as they can conveniently, for fear of falling into the imperfections and vices of *ſpeaking* that are here exploded. It is an eaſie matter for them

at

at first to prevent an *odd way of expression* and an *ill fashioned Gesture*, before they have taken any *bias's* or nature stands *a-bend* upon't; but when they have once got an *ungenteel habit*, and confirmed it by *Custom*, and *Time* too, it is very difficult at least, not to say impossible, either for *them* ever to *unlearn* it again, or for *me* to *unteach* it: So that they must make it the business of their *youth* up to years of discretion and employment. That's the *Time* when *Nature* is fittest to be wrought upon by *Art*; when it is most docible and apt to recieve the Impressions of Education. They are not to put it off to any other Age, when *Nature* will be hardened and grown more inflexible. 'Tis true when they come to *Maturity* and *Manhood*, they will best know their own Failings, and the Imperfections they labour under; but then perhaps let 'em repent never so much on't, the misfortune will be past Cure, or else it will be too late for *Men* to think of *refining* at *Thirty* or *Forty*. There's no discipline can correct an over-grown Error, no recovery of Time that is Lost, and no

Remedy

Remedy againſt the *Regiſter*. For the purpoſe: It will not be impertinent to tell you that I have found many *Worthy Perſons* who came too late to the knowledge of the Rules of this Art, lay it extremely to heart that they had not the good fortune to fall upon't ſooner, in an *Age*, when they might have made ſome progreſs in it: And *one* I knew among the reſt, that had extraordinary good natural Parts, and was excellently qualifi'd *to ſpeak* in a *Publick Character*; but he had never kept up to any *Rule* or *Meaſure*, either in his *Speaking* or *Geſture*: So that although he found out his own Faults and Infirmities at laſt by the help of a Friend that taught him *this Art*, he durſt not yet venture upon mending the matter at *that Age* of *Habit*, for fear of loſing his labour; and ſo he deſpair'd ever to do any good on't. But certainly he had all the reaſon in the world for his reſolution; for he would never have had any ſucceſs in it, through the natural violence, liberty and confidence of his temper; and the *rules* he ſhould have been ty'd up to, would not only have *cramped* him

him intolerably, but also spoyled his chief Talent and Excellency, which was the *Boldness* and the *Freedom* of his *speaking*.

My *next Caution* is for *young People*, that are naturally bent upon *Imitation*, and especially the *Imitation* of those Persons that brought them up, as their *Fathers* and *Tutors*, who are most in their thoughts and best in their Opinions; to take care lest they imitate them in *things* contrary to *Art* and *Reason*. For they ought to examine the practice of their *Parents* and *Masters*, as well as *other Men*, by the *Rules* of this *Art of Speaking* and *Gesture*; as they are bound to enquire into their *Morals* and to distinguish their *honest actions* from *dishonest ones* by the *Word of God* and the *Principles of Morality*; with a design to fly the *Bad* and follow the *Good*. *Young Gentlemen*, I say, ought to take great care in this matter, because *Children* often imitate their *Fathers* in the *one* as well as the *other*, without distinguishing upon the quality of their Manners. Witness *Young Alcibiades* that follow'd his Father's steps to a *Fault*. He imitated him in *speaking fast*

faſt and thick, one word crippling another. He *toſs'd up his Head*, and *turn'd his Neck a-skew* like *him* too; and *walk'd the ſtreets a-trip*, as ſoftly as *he* did, with the ſweeping train of a *Gown* at his Heels, out of Pride, Foppery and Affectation: as *Archippus*, a *Poet* in thoſe days, hit him once in the Teeth on't. *Scholars* indeed have commonly ſo great an Eſteem and Veneration for their *Maſters*, that they are too apt to admire and to practice their *Vices* as well as their *Virtues*. So we read that *Plato*'s *Scholars* imitated his Clowniſh way of *ſhrugging up his Shoulders*; and *Ariſtotle*'s affected his *Stammering*. Thus likewiſe *Alexander the Great* imitated *Leonidas* his Governour's Example, in making too ſwift *marches*, and in fatiguing his Army to death almoſt upon Exploit and Victory; and he could never break himſelf on't. And if there's any *Tutor* in a *Univerſity* happens to have an *Impediment* in his *Speech*; *wheezes*, as if he had got a *Burr* in his Throat, *ſnuffles* through the *Noſe*, or pronounces ſeveral words and letters very *unhandſomely*, not to ſay *worſe*; you ſhall find his *Pupills* for the moſt

moſt part take at him, and contract the ſame vices by *imitation*: And why? becauſe he is the pattern of all their *Actions*, Good or *Bad*, without diſtinction. The ſame objection lays againſt the *imitation* of other *Great Men* too; who are not without their *failings*, let 'em be never ſo well qualified and accompliſhed. Every Man of us has his weak ſide. As for inſtance. *M. Briſſon* the *Preſident*, *ſays Monſieur du Vair*, was a Man of excellent Learning and Parts, and had the beſt Faculties in the World for Eloquence; but his *Action* was naught: He ſtood *always* in the *ſame Poſture*; was *ſtareh'd* and *ſtiff-neck'd*; lift up his Eyes, and fix'd 'em upon *Heaven* as if he had been going to Prayers; which ſome People ſay he did for fear of being diverted from his Buſineſs, and diſturbed in his Memory by the variety of *Objects*.

And therefore *Young Men* would do well to apply themſelves as much as poſſible to the *Perfections* of ſuch Great Perſons as theſe; but for the *Faults* they find intermixt with their Good Qualities, they muſt have a care of

of running away with *them* too; leſt they ſet up for *their Action*, as the noiſie followers of *Seneca* did for *his Elocution*. He was a very brave Man, and a very Great Wit, no doubt on't; ſo that the *young people* in his days had good reaſon to ſtudy to be like *him*, and to follow ſo fine an *Example*. But as *Quintilian* ſays, he had a great many *good faults*; and it was his *agreeable vices* they chiefly endeavoured to *imitate*, becauſe they found the leaſt difficulty in it, and what ever was the moſt eaſiy was the moſt of their buſineſs. Beſides, ſays he, when *they* took upon them to ſpeak as *he* did, inſtead of doing him an *Honour* or a piece of Juſtice, they did but do him a Diskindneſs, and *defamed* him with their Affectation and Foppery. There are *many others* yet, now-a-days, not only among *Young Students*, but alſo among *Men* who are come to years of Diſcretion and Government, and *Men of Senſe* too, that commit the ſame *Error*. They think the *Vices* of their Language ſufficiently *warranted* by the *Authority*

rity of ſo Great a Man as *Seneca*, and their Style current enough by his way of *Writing*. But we muſt be govern'd in this matter, as in every thing elſe, by *Reaſon*; and not be led away by *Example*.

CHAP.

CHAP. IV.

Of Speaking ; *and, first of all, what the* Orator *must do to be* Heard *without* Difficulty *and* Trouble.

THE first thing to be considered in *this Treatise* is *Pronunciation*, or *Speaking*, as it regards the satisfaction of the *Ear* ; which is called the *Organ of Learning*, or the *Sense of Discipline* : That is to say ; it is the *Hearing* which conveys the *first principles* of all *Sciences* and the *precepts* of all *Arts* to the *Understanding*.

Give me leave to say then, that the *Orators* chief business ought to be to *Speak*, in his Place, so as to be *heard* and *understood* with *ease*. For if he were not *heard* at all, he'd *speak* to *no purpose* ; and if he were not *well*

heard, without *difficulty*, he'd lay under these two disadvantages. The one is, that People would be unwilling to give themselves the *trouble* of *hearing* him; for whatever is difficult to the *Ear*, must needs be *heard* with *Chagrin* and Impatience, because it requires so much attention: And then again, the *Auditor* that *could* have the patience *for a while*, would without doubt be harangued quite out of humour, and discouraged from *hearing him out*, if this forced attention were to hold for any *long time*. The other disadvantage would be this; that when the *Ear* were at so much Pains to make out his *words*, the *mind* would be so much the *less attentive* to the *matter* of his *Discourse*, which is always the best worth our while and our *hearing*.

But to avoid both those inconveniencies, he had need have a *clear* and a *strong Voyce*: If not to the same degree of Perfection that *Trachallus* had who *Quintilian* tell us, upon *Four Courts* sitting all at once in the *Julian Hall* for the hearing of Causes and the dispatch of Justice, was heard and un-

underſtood and commended not only by the *firſt* where he *pleaded*, but by *all Four*; ſuch a *Voyce* at leaſt he ſhould have, as would fill the *place* where he *ſpeaks*. For, St. *Auſtin* very well obſerves, that the *Voyce* ought to be ſo loud as to reach the fartheſt Ear of the *Auditory*. Some Men have ſuch a *Voyce* naturally; others have it only partly by *Nature* and partly by *Art*, as they perfect the *one* by the exercice of the *other*; and ſome again have it not at all, nor know which way in the world to attain to't. Now he that *Nature* hath endued with this faculty to a degree of Eminent, has a great *gift* without queſtion for *Speaking*, and is in a fair way to make an *Eloquent Man*; if he do but diſcharge his own Duty and emprove ſo good a Talent to the beſt advantage. But on the other hand, if *Nature* has given a Man no ſuch bleſſing, and his *Voyce* be good for nothing, through ſome *Indiſpoſition of his Organs*, either of the *Tongue*, the *Throat*, the *Breaſt* or the *Lungs*; or if he have any notorious *Liſping* and invincible *Heſitation* or *Stammering* in his Speech, I cannot adviſe him better than *Apol-*

Ionius, the *Rhetorician*, did those *Gentlemen* that would have learned *this Art* of him. For as soon as he saw they wanted the *natural Endowments* that were absolutely necessary to qualifie them for the work, he pronounced upon their *incapacity*, and declared for their studying something else; rather than beat their Brains about an exercice which was not in the *Art of Man* to *teach* them with Credit or Success, and run the risque of forcing *Nature* to the prejudice of their *Health*; which next to their very *Being* was the most valuable thing under the Sun, and the greatest good they had to Preserve.

However yet, if he have all the other *Parts* and Powers of *Oratory*, and wants only *this one Qualification*, I would have him make use of his Talent and do as *Isocrates* did under the same Imperfection of *Speaking*, who excelled in every thing else but his *Voyce*. *I knew*, says he, *in his PANATHENAICON, that my* Nature *was too Weak and too Soft for* Action, *and my* Voyce *too Feeble and Puny to* Speak *as I should do upon* Pub-

Publick Affairs. *I found my self unqualified, in this respect, for* Harangue; *and yet, me-thought, I was capable of conceiving the* Truth *of Things as well as others that bragged more of their Faculties and Knowledge; though not of speaking them so well off the Lip in a Great* Assembly. *For I want the two main things that do the work of an Orator among us,* Voyce *and* Confidence, *as much as my* Neighbours; *and* they *that are not furnished-out with these Excellencies, are of no Esteem in the World. However I had so much Courage left yet, that I could not bring my self to resolve upon leading a life of Obscurity and Dishonour: So that being unfit for managing the busines of* Law, *and no ways qualified for* Publick Employment, *I betook my self to the Private Study of* Wisdom, *and to write my sense of things, not upon such little Subjects as* Deeds, Bargains, Covenants *or* Contracts *betwixt Man and Man; but upon the* State *of* Greece, *upon the* Publick Affairs *of* Government *and of* Kings.

In this *Case*, let him take my Council, and follow the *Example* of that Great *Orator*; and though he cannot

ſet-off his *Harangues* with the Graces of *Good Speaking* and *Geſture*, I would adviſe him to make a mends for that failing by *Figures* that adorn the *Speech* and ſoften the ſound of words; by fine Turns of Expreſſion; by the Elegant number of *Oratory* and the delicate Cadences of his *Periods*: So that his *Diſcourſes*, like *Iſocrates*'s, may be agreeable enough of *themſelves*, without *Action*; or without being *Read* with much *Art* and *Study*. But the Man that lays under no greater *Impediment* then of having only a *weak Voyce*, need not deſpaire, nor be diſcouraged from attempting to *Speak* upon *Publick Occaſions*, but ought to do what he can rather to ſtrengthen it up and accompliſh it for that *purpoſe*. *Demoſthenes* did ſo, and gained his point too. However, *Plutarch* ſays in his *Life*, that he had naturally a *weak Voyce*, an *Impediment* in his *Speech*, a *Short-Breath*; and yet he ventured in ſpite of *Fate* and all his *failings*, to *ſpeak* publickly *twice*: But he was *hiſſed* both times. He adds alſo, that the *Orator* being diſcountenanced by the bad ſucceſs, made his Complaint to *Satyrus*, to

to this Effect : *That he took more pains than any Orator of 'em all, and could never yet pleaſe people.* Why, *ſays Satyrus*, take no thought, Man : I'll mend that matter preſently, I warrant you. Upon this he made him repeat ſome *Verſes* out of *Euripides*, or *Sophocles*; which he did, you muſt think, with a very *ill Grace*. But when he had made ſuch ſtuff on't, *Satyrus* ſaid the *ſame Verſes* after him : and *he* gave them ſuch an *Air* in the Repetition ; *Spake* them with an *Accent* and a *Geſture* ſo ſuitable to the *Subject*, that *Demoſthenes* himſelf thought them quite another thing, and diſcovered his own Failing and Infirmity. *Eunomus* and *Andronicus*, two Great Maſters of *Rhetorick*, gave *Demoſthenes* the ſame Advice too, and the ſame Encouragement ; and after that, he fell upon the Study of this *Art* of *Speaking* and *Goſture* with the utmoſt Application and Eagerneſs. Well then! And what came on't at laſt ? Why, firſt he built him a little *Cloſet* under-ground, and then he went down thither every day to *practice* his *Voyce* and *manage* his *Body*. He would often ſtay there two or three months together a-poring

upon this Study: and he would ſhave his Head half-way on purpoſe, when he had a mind to go abroad either upon Buſineſs or Diverſion, that he might not appear in the Condition and Dreſs he was in there. There did he exerciſe himſelf with no little *Contention* and *Force*, upon *ſpeaking* what he had *read* and what he had *got by Heart*, with a *Loud Voyce*: So that his *Organs* open'd by degrees, and his *Voyce* clear'd-up very ſenſibly and grew ſtronger every day than other. But he had many other great difficulties to encounter yet beſides *this*. His *Tongue* was ſo *Groſs*, that he could not *ſpeak* his words *Plain* and *Diſtinct*, nor pronounce ſome Letters at all; as the (R) in particular: Which made people ſay in a *Joke*, that he knew not ſo much as how to pronounce the firſt Letter of the name of his *Art*. He was ſo *ſhort-winded*, in the next place, that he could *ſpeak* but a very few words *together* without taking his *breath* upon't; which was a *Reſty* and a *Broken-winded* kind of *Pronunciation*. The *great noiſe* of *Aſſemblies* before which he was to *ſpeak*, was another difficulty he had to ſurmount. But for all this

this, he found out a way to overcome every one of *theſe obſtructions*. Firſt, he cured the *groſſneſs* of his *Tongue* by putting *Pebble-ſtones* in his *Mouth* that he pick't up out of the purling Stream; which was a very troubleſome experiment to him, and hindered his *Speech* mightily at firſt; but afterwards, when he came to practice without *Pebbles* in his *Mouth*, he found the good effects of it in the *Liberty* of his *Tongue* and the *Facility* of *Speaking*. He brake himſelf of *breathing-ſhort*, in the next place, by *running up hill* and repeating over certain *Verſes* or ſome *Sentences* of his *Harangues* that he had by *Heart*, bolt upright as he went; which ſtrengthened his *Lungs* and made him *long-winded*. And laſt of all, he conquer'd the *clamour* of *Aſſemblies*, by going now and then to the *Sea-ſhore*, when it was moſt troubled, boyſterous, and roaring at *Full-Sea*; *ſaying off* ſome or other of his *Orations* there *aloud*, and ſtriving to raiſe his *Voyce* above the murmuring noiſe of the *Waves*. So that, in fine, he made himſelf abſolute Maſter of *Speaking*. And for *Geſture*, he took this method, after he was well inſtructed

in the *Precepts* and Exercice of it: He had a great *Looking-glass* made him, where he might see all his *Shapes* at once in full *Proportion* and *Symmetry*; and know how to correct every *Motion* or *Posture* of his *Body*, which transgress'd the *Rules* of *Art* that his *Masters* had taught him, by the help of so Just a *Reflexion*. By this means, he became at last one of the *Best Speakers* of the Age he liv'd in, for *Action* as well as for all the *other parts* of *Oratory*. Well then *Gentlemen*! Imitate *Demosthenes*, towards the accomplishing of this work. Do but give your selves *so much trouble* as the thing will require, and your *Nature* will easily bear up to't, and I'll warrant the rest, both for Success and Applause. 'Twill make you as *good Orators* as the best *Favourite* of them all at the *Barr*.

Have you a *weak voyce* then? Make it your business to *fortifie* it as much as possible. Whatever you *Read* or get *off-Book*, speak it out a loud, and make it your own by *Pronunciation*. This Exercice, if it be moderate, is very good for your *health*; but you must have a special

special care at first not to *over-strain* your *Voyce*. And therefore *Plutarch* very well recommends several *Exercices of Body* to other People, that may conduce to the *Health* as well as *divert*; but he appoints no other for those Persons that *speak* upon *publick occasions*, than what their *Profession* obliges them to in course: That is, to be often *discoursing* and *haranguing*, or at least *reading out a loud* and raising up the *Voyce* as *High* as *Nature* will well bear. An *Exercice*, in his Opinion, far more *wholesome* and *useful* for this purpose than all others; for *says he*, while *other motions* only set the *Limbs* at work and stirr the *External Members* of a Man, the *Voyce* exercises a *Nobler Part* of the *Body* and strengthens the *Lungs* that give it *breath*. It augments the *natural Heat*, thins the *Blood*, cleanses the *Veins*, opens all the *Arteries*, prevents every *obstruction*, and keeps the *gross Humours* from thickening into a *mischief*. But if *this exercice* prove too hard for you; too violent for your *Constitution*, or too dangerous for your *Breast* and your *Lungs*; you may then very well be allowed the conduct of managing

ing it as St. *Ambroſe* did; who, St. *Auſtin* tells us, uſed to *read low down* to *himſelf* to preſerve his *voyce*, becauſe he knew well enough if it had been ſpent in his *private readings*, it would have failed him upon his *Publick Performances*. However, in the mean time, you would do well to be turning over a *Leaf* now and then, and *Reading* ſome *Pages* a-loft, to try your ſtrength, and to keep up the *vigour* of your voyce.

Are you apt to *faulter* in your *Speech*? accuſtom your ſelf in your *private Lectures* and *Rehearſals*, to pronounce your Words and Syllables ſo *diſtinctly*, one after another, that they may all have their *full Sound* and *Proportion*. And when once you have got a *habit* of *ſpeaking* intelligibly *plain*, you may afterwards expreſs your ſelf more *fluently*, without *maſſling* through a Sentence. But do you find it a difficult matter to avoid this fault of *Stammering* in ſome caſes, as upon *ſet forms* of *Speaking* or *Phraſes* that you commonly make uſe of? Why then, if you cannot otherwiſe bring your buſineſs about,

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as 'tis impoſſible for ſome *Stuttering People* to do't; it is but changing the *Order* of the words, inſerting a ſmooth Particle or two, and putting a *Synonomous* word in here and there for that which made you *faulter*; and you'll gain your point with the greateſt facility imaginable.

If you cannot pronounce the *Letter* (R), after all the pains you have taken to maſter the weakneſs, and think it in vain to attempt it againſt a *natural incapacity*, you are not to give it over yet for an *impoſſibility*, but to uſe all means within the power of *Nature* and of *Art*, to correct the Error and conquer the Difficulty. For although the *Athenians*, that had ſo *Nice* and *Delicate* an *Ear*, could endure this Imperfection in *Alcibiades*, it was either out of the fond Affection and Favour they had for his *perſon*, or becauſe he had ſome other Charms in his *Pronunciation* to make amends for't, and they thought that it gave a certain Natural Grace and Attraction to whatſoever he ſaid. But if *Stammering* be a *vice* for all that, which very much offends the Ear, renders the Expreſſion often *Ambiguous* to the

the understanding, and is made the subject of *Raillery* and *Ridicule*, (as the *Poets* of those days give us to understand it was laugh'd at in the *Theatre* of *Athens*:) we ought to endeavour the correction of it for our own Interest, and need not despaire either of Power or Capacity to do it, by good Instruction and constant Practice. Thus *Demosthenes* industriously refined his *Pronunciation* of the (R), and thus may *you* as well perfect yours too if you please. And if this do not come up to your Poynt of pronouncing *that Letter* roundly, with the utmost Liberty and volubility in the World; provided yet that you do but pronounce it *indifferently well*, in some degree only of Perfection, it will be sufficient perhaps to establish you a Reputation of having the *Grace* on't among some or other of your *Hearers*.

There are *some persons* again that are affected with *another vice*, which the *Greek Rhetoricians* call *Plateasm*: That is to say; a *Broad way of Speaking* with the mouth wide open, and of bellowing out a great sound, but nothing so con-

confuſed and inarticulate as the noiſe of it: Inſomuch that a Man may hear them a great way off with eaſe, but underſtand no more of their *Bawling* than of the *Bruit* of *Wild Beaſts*. Now this is not *Nature's Fault*, but a *Vice* of *meer Affectation* and *Conceit*. For theſe *noiſy People* affect to ſpeak *open-mouth*, and phancy that this thundering *Clatt* of *theirs* gives Power and Majeſty to their *Speech*: But, on the contrary, 'tis this deprives it of it's greateſt Virtue and Perfection, which is to be well *Heard* every word on't, and well *underſtood* in all it's Parts. Beſides that it robs it of it's very *Being* a *Speech* too; for there's not a *Word* in it, but only an *Inarticulate Huddle* of Sound and *Voyce*. And where's the Elocution of unintelligible *Gibberidge*? We muſt therefore take care to avoid this way of *Speaking* that renders a *Diſcourſe* as contemptible to the *hearing* as it is Unprofitable to the *Underſtanding*. For *five* or *ſix Words* pronounced O'this faſhion muſt needs make us loſe the *Senſe* of a *whole Sentence*, and many *Sentences* ſo *ill Spoken* and ſo *ill Heard* muſt needs endanger the Underſtanding

ſtanding of a *whole Diſcourſe*: So that a Man can carry nothing away with him, either of *neat* or of *perfect*, from ſuch a Clamorous *Harangue* and ſo Clowniſh a piece of *Jargon*.

There's another *vice of Speaking* yet quite contrary to the former, which the Græcians have called *Cœloſtomy*. It conſiſts in *Mumbling*, when a Man does not open his mouth *wide enough* for his *Words*. He makes a confounded *noiſe rumbling* about the Roof of his Mouth, as if he were ſpeaking out of a *Cave* or a *Churn*, but hardly ever ſends forth one *diſtinct Sound* all the while on this ſide his *Teeth*, or conveys you one *Articulate Word* farther than his *Lips*: And this hollow way of *Speaking* is no leſs troubleſome and diſagreeable than that above mention'd.

I am now to advance only *two words* more upon the *Orators Care* to be *Heard* and *Underſtood* without difficulty. *Firſt*, there are two things requiſite to qualifie a Man for this Work: That is, a very *Diſtinct* and *Articulate Voyce*, and a very *Strong* and *Vigorous Pronunciation*; but

but the *former* is the more important and neceſſary of the *Two*. For a Man that has only an *indifferent Voyce*, if his *Pronunciation* be but Diſtinct, he ſhall be underſtood with far more eaſe than another that has a ſtronger and more Audible Faculty of *Speaking*, but does not *articulate* his words ſo well. For the purpoſe, I have the Honour to be acquainted with a *Worthy Perſon* of about *Threeſcore years of Age* or upwards, that ſpeaks in a Publick Character; and though he always had but a very *mean Voyce*, yet becauſe he *pronounces* his Words ſo *diſtinctly*, without loſing the *Sound* of a *Syllable*, he ſalways *Heard* with Admiration, and *underſtood* with the greateſt facility in Nature: And that to this day too, unleſs his *Organs* have failed him very much within theſe few years, and be grown too weak for an *Auditory*, through the Infirmities of Old Age. *Secondly*, the next thing required is an *Audible* and a *ſtrong Voyce*; and we muſt not think to acquire it all on a ſudden neither by main ſtrength or intemperate violences upon *Nature*, but to come to't by degrees. For ſo the *Voyce* which

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at first was *Faint*, *Low*, or *Weak*, will become *Louder* by little and little, and grow *Stronger* insensibly, by accustoming our selves to the moderate exercises of *Art*; without doing any prejudice either to the *Breast* or the *Lungs*. By this means, in short, a Man may bring his *Voyce* at last to that Pitch of Perfection, which he never thought himself able to Accomplish.

CHAP.

CHAP. V.

The way to be Heard *with* Delight.

IT is not enough for the Orator to be *Heard* only without *difficulty* and *pain*, but he muſt endeavour to be *Heard* alſo, if poſſible, with *Pleaſure* and *Delight*. And therefore you muſt make it your main *buſineſs*, in the firſt place, to render your *Voyce* as *Sweet* and *Soft*, and *Agreeable* to the *Ear* as you can: So that if you be naturally inclined to any thing either of a *Harſh*, *Hoarſe* or *Obſtreperous Voyce*, you muſt enquire into the cauſe on't for a cure. And if you find it comes only from an *Ill Habit* you have got, or ſo; you ought to take up a reſolution of *unpractiſing* it as ſoon as poſſible, and of running up a *Counter-Cuſtom* againſt it, of better Service and Satisfaction to the *Publick*. But if you diſcover that it proceeds from

from some *Natural Indisposition* of your *Body* and the *Organs* of your *Voyce*, you must then try to recover it, as well by sobriety and good *Regimen* according to the Advice of your *Physicians*, as by careful and constant exercice. As for *Temperance* and *Government*, I leave it to the *Doctors*; but the *Antients* have observed the *morning* for exercice, and advised it for the best time when all the *Organs* of the *Body* are least embarrassed and obstructed. But that *this Art* of *Softening* and *Timing* of the *Pronunciation* may be acquired by care, Industry and Exercice, it is plain from the example of *Cicero*, to a Conviction: For *Plutarch* says in his *Life*, that he had at first a very *Rude* and *Obstreperous Voyce*, before he went into *Greece*, but by staying *there* a while, he brought it to so much *Sweetness* and *Delicacy*, that he charmed the *Ear* with the *Softest Sounds* and a most *Agreeable Harmony*. In fine, you must endeavour to give your *Voyce* such a *Smoothness*, that the *Turns*, the *Tones* and the *Soft measures* of it may please the *Ear* of your *Auditor*, though he understand nothing at all either of your *Language* or of the

Subject

Subject of your *Diſcourſe*: As *Philoſtratus* tells us of *Favorinus* the *Sophiſt* and of *Adrian* the *Phœnician*, that thoſe very Perſons who knew nothing of the *Greek Tongue*, took great delight yet to hear them *declame* in *Greek*, their *Periods* were ſo *Smooth* and their *Cadences* ſo *Delicate*.

In the next place, you muſt alſo ſhun *that reigning Vice* among many People, of *Coughing* and *Spitting* often, while they are *a Speaking*, which mightily interrupts the *Pronunciation*, and is extreamly ungrateful and diſagreeable both to the *Eyes* and the *Ears* of the *Hearers*. But that it is not impracticable to avoid *this vice*, on the one hand, and that it is for the moſt part an effect rather of an *ill Cuſtom* than of *neceſſity* or *Nature*, on the other; is as Plain as experience can make it, becauſe moſt Men refrain from it: And I know a *Divine* that never *Coughs* nor *Spits* in the *Pulpit*, when he has got the *greateſt Cold* in his Head; 'tis no matter whether he comes to have this Conduct by long *Practice*, or whether it be the *Heat* of his *Action* which ſtops the *Defluxion*

fluxion of *Rheum* for that time. However, I mean yet that you are to do no more than you *can* to avoid *Hawking* and *Spawling*; for some People are so troubled with *Phlegm* and *Tisick* at certain Times and Seasons of the year, that it is impossible for them to abstain wholly from one or t'other in their *Preaching*: but they ought to do as much as they *can* at least towards the correcting of so Unmannerly a *Vice*, if they have any value for a decent way of *Speaking*, or would make the *Pronunciation* agreeable to their *Hearers*. But as to the matter of *Coughing*, it was in *Fashion* in former days; and there have been *Preachers* formerly so extravagant as to *affect* it for a thing that added *Grace* and *Gravity* to their *Discourse*. As for example. *Oliver Maillard*, in one of his *Sermons* he made at *Bruges* in the *Year Fifteen Hundred*, mark'd the Places and *Paragraphs* of his *Discourse* with a *Hem, Hem, Hem*, where he had a design to *Cough* upon't; as it may be seen at *this Day* in *Print*.

The

The only thing, after this, I can recommend to your care and your time, is to put your ſelf upon *varying your Voyce* according to the diverſity of the *Subjects* you are to ſet forth, of the *Paſſions* you would either expreſs *your ſelf*, or excite in *others*, and of the ſeveral *parts* of your *Speech*; according to the variety of *Words*, Stronger or Weaker, Higher or Lower, as will beſt ſerve *your Turn* and anſwer *their quality*. For as a *Scraping Fiddler* that ſhould harp always upon *one String*, would be *Ridiculous*; and his *Muſick Intolerable*: So there is nothing can grate the *Ear* of your *Auditors* ſo much, and give them ſo great a diſguſt as a *Voyce* ſtill in the *ſame Key*, to the *Tune* of *Hum-Drum*, without either *Diviſion* or *Variety*. This *Vice* is remarkable in moſt *Speakers*, and I cannot but take notice on't. There's hardly a *good Voyce* to be found among Men, that fills the *Ear* well, which has not ſomething *agreeable* in't, let them manage it never ſo much without *meaſure*: But it would be infinitely more *pleaſing*, if they knew how to give it the juſt *Turns* and a *Varia-*

Variation suitable to *Subjects* and *Passions*. Besides that, such *Voyces*, which are so *fine* and yet so *ill governed*, are very rare and uncommon: But for ordinary ones that are common enough in the World, *this Vice* renders them *disagreeable* to all Intents and Purposes.

To pass on further then. I say that this stiff *uniformity* of the *Voyce* is not only unpleasant to the *Ear*, but prejudices the *Discourse* it self extremely too, and disappoints the effect it should have upon the *Hearers*, for two reasons. The *one* is, that an *equal way* of *Speaking*, when the *Pronunciation* is all of a *piece* and every where upon the *same Sound*, renders all the Parts of the *Speech equal* too upon a very *unjust level*; for it takes away all *power* from *that* which has the greatest strength of Argument in the reasoning part, and all *Lustre* from that which has the greatest splendor of ornament in the figurative part of a *Discourse*, throughout the whole Work: So that, in short, *that* which ought to strike the *Passions* most, moves them not at all in effect, because it is spoken all *alike* so, and slabbered

bered over without any *diſtinction* or *variety*. The *other*, that there is nothing lulls us *a Sleep* ſooner, nothing ſo dull and heavy as a long Diſcourſe without ever turning the *Tone* or changing a *Note* for't: and there are many Perſons, although they ſhould fix never ſo ſtedfaſtly upon ſuch a *Speaker* and reſolve to hear him with the utmoſt regard and attention, would not be able yet to hold up their *Eyes* 'till he had *half-done*, upon this deficiency of his *Pronunciation*. And yet, for all this, *Monotony* is not only a *common vice*, but almoſt *univerſal* too among *publick Orators*. I was ſubject to't *my ſelf*, at firſt, as well as *other Men*; and I cannot imagine how any body could endure to give me the *hearing* upon't; for my *Delivery* then was ſo troubleſome and diſagreeable, that I could hardly *reconcile* it to my *own Ears*: Upon which, I bethought my ſelf ever after of *varying* my *Voyce* ſeveral ways to make it leſs *uniform*, and *ungrateful*. In the firſt place, I began to conſider how this *vicious way* of *Speaking* came to ſuch a height among Men, and crept up ſo much into *Faſhion* and

Diſcipline; ſome people running careleſſy into it, without ever giving themſelves leave to *think*, and others knowing very well it is *vicious*, but have much a do to *reform* it: and I could find no other *cauſe* of it at laſt, but *bad Education*. For *they* that teach *Children* to read, learn 'em an ill cuſtom of pronouncing every word *a like*, in the ſame *Cant* and *Tone*; the fault of moſt *School-miſtreſſes*: And when *theſe Children* again advance into *Grammar* or *Rhetorick*, they fall perhaps into no better hands, of *Maſters* that teach them their *Rudiments* in the ſame meaſure and method, without ever taking care to correct the *ill habit of Speaking* they have got; but rather giving them a bad example *themſelves* by *pronouncing* every word they read or ſay off-book, with the ſame *Accent*, and quite *another tone* than what we uſe in our *daily Diſcourſe* and *Common Converſation*, then inſtructing *Youth* in the *variation* of the *Voyce* for publick buſineſs; how they ought to proportion and adjuſt their *Pronunciation* upon every *punctillo* (when they come to make *Speeches*) to the Grandeur of their

Audi-

Audience and the multitude of their *Auditors*. Upon this, I reſolved to be governed by *better Maſters*, and to make *Nature* and *Reaſon* my *Guides*: and they muſt be your *Maſters* too, take my word for't, if you would do any good in this *Art*.

Nature it ſelf tells us that we ought to pronounce our ſelves *otherwiſe* when we ſpeak of *Melancholy* and *Mournfull Things*, then we ſhould do a *Merry-making* upon Joy or Pleaſantry; *otherwiſe*, when we *reprove* people for committing ſome Great Crime or other, than when we are a *comforting* them that are in Affliction; *otherwiſe*, when we *upbraid* a Man with his *faults*, then when we would *ask Pardon* for our *own*; *otherwiſe* again, when we *threaten*; *otherwiſe*, when we *promiſe*, or *pray a thing* and *humbly beg the favour*; *otherwiſe*, when we are in a *good humour*, the *Paſſions* calm, and the *Mind* ſerene; and *otherwiſe*, when we are upon the *tranſports* of Choler and ill Nature. This *variation* is ſo *natural* to us, that if we ſhould hear *two perſons haranguing* both together in a

Language we did not understand at all, the *one* in *Anger*, and t'other in *fear*; *one* of them speaking with *joy*, and t'other, with *sorrow*: We might easily *distinguish* the *Passions* of the *one* from the *other*, not only by their *countenance* and their *gesture*, but by the different *Tone* and *Cadence* of the *Voyce*. So that the *pronunciation* ought to be *natural*, and we must do as *Nature* dictates: For the nearer it comes up to *Nature*, the more *perfect* it is; and the further off from it, the more *vicious*. The less *affected*, still the *better*; for a *natural variation* is best. The only way then to get *this knack of varying the Voyce*, is to make your own reflections upon common *Chat*, and to take notice of any ordinary *Discourse*, either in *Town* or in *Table-Talk*. You are likewise to mind how you *Speak your self*, when you are in Company; what a *Woman* says in a Passion for an injury done her, and how she *pronounces* upon the loss of her *dear Husband* or her *Child*. And when you have made these *private* Observations, you must endeavour to express your self after the same manner upon the like occasion

in *publick*; only you would do well to diſtinguiſh upon the *place*, how much more *audible* your *Voyce* ought to be for the *Court* or a *Church*, than for a *private Chamber*. Our beſt *Actors* change their *Voyce* thus, according to the different *quality* of *perſons* and the *diverſity* of *Subjects*; and they ſpeak as *naturally* upon the *Stage*, and in the ſame *Tone* too, as they would do in a *familiar Club-room*; ſaving that they are obliged to *accent* their words *louder* there, and to proportion the *force* and *vehemence* of their *Voyce* to the vaſtneſs of a *Theatre*.

As for *Reaſon*, it teaches us, in the firſt place, that *God Almighty* hath bleſſed *Us* with the faculty of *Speech* above all *other Creatures*, and given us *words* for the interpretation of our *Thoughts* and the *Mirrour* or reflection of our *paſſions*: So that we are under the greateſt duty both to *him* and *our ſelves*, to ſet forth the naked truth of things, and to expreſs the different operations and ſentiments of our Souls, *ingenuouſly*, by the *different Accents* and *Turns* of our *Voyce*, for the raiſing of

the like Paſſions and Opinions in *thoſe* that *hear* us. But it ſhews us alſo, in the ſecond place, that as *God* in the Creation of the World, in *general*, divided it into ſo many ſeveral *ſhapes* and *forms* and *figures* in the viſible Order and Harmony we admire now; without which, it would have been but a confus'd *Chaos* ſtill and an indigeſted *Lump*; and as in the production of our *humane body*, *in particular*, he made it up of ſo many *different parts* and *particles*, members of Life and *Action*; without which, it would only have been a monſtrous dull *maſs* of *Fleſh*: So ought we to make uſe of *variety* to enliven the matter of our *publick Diſcourſes*; not only by *Invention*, *Diſpoſition* and *Elocution*; but as well alſo by the Powers of *pronunciation* and ſpeaking.

Now if we would *poliſh* and *refine* our *Speech*, and ſet-off our *pronunciation* with ſo much Grace and Agreeableneſs, that it ſhould *oblige* the *hearers*, even under the greateſt prejudices and diſguſts, to recollect their *attention* to it with *Reliſh* and *Delight*; we muſt

must *vary* the *Voyce* as often as it lays in our power. All the difficulty therefore that remains, is to know *how* to do't; and to do it *well* to the purpose too: Which I am now going to remark into the best *Rules* I can.

CHAP.

CHAP. VI.

General Rules *for the* variation *of the* Voyce.

AS the *Body* has three dimensions, for it's *Length*, *Breadth* and *Thickneſs*; ſo the *Voyce* has three principal differences, of *Highneſs* or *Loweneſs*, of *Vehemence* or *Softneſs*, and of *Swiftneſs* or *Slowneſs*. The *Orators* buſineſs is to keep up a juſt *meaſure* in all theſe diſtinctions, and to obſerve that *variety*, throughout the whole *Speech*, which we have aſſerted for ſo neceſſary a Virtue.

But the chief thing will be to maintain a true *medium* of the *Voice*, becauſe both the *extremes* of it are *vicious* and *diſagreeable*. And therefore, *firſt*, with a regard to the *height* of it, we muſt have a care of raiſing it always to the *higheſt Note* it can reach, on the one hand, or

or of debaſing it always to the *loweſt* it will go, on the other: For to ſtrein it up always to ſuch an extraordinary *height*, would not be to *Preach* or to *Plead*, but to *make a noiſe*, like thoſe *loud-tongued Orators* in the time of *Tully*, whom he compares to *Cripples* that got a *Horſe-back* becauſe they could not walk *a foot*: *They* made a *bawling* becauſe they knew not how to *Speak*. And as *he* did himſelf too, before he was better inſtructed in *this Art* by the skillfuleſt *Maſters*; forcing his *Voyce* often up to the *harſheſt accents* and the moſt *obſtreperous heights*. For, over and above the indecency and ungenteelneſs of *Clamour* and *Noiſe*, it very much offends the *Throat* of the *Speaker* to a *Hoarſeneſs*, and the *Ears* of the *Hearer* to an *averſion*. To ſink the *Voyce* likewiſe, on the contrary, into the *loweſt baſe*, and keep it always in the *ſame tone*, would be to *mutter* rather than to *Speak*; and it would make a very *ſilent meeting*, where a Man could not be *heard* at all, or be *heard* but by a very few people, and the reſt of the *Auditors* might go away as they came, not one word the wiſer for him. *Mar-*

tianus Capella is mightily mistaken in this Point, or else he explains himself very ill, when he says that the *Orator* ought to set his *Voyce* to the best of his *Ear*, by *reading* to *himself* in private, before he *pleads* in publick, and to *begin* it rather with a *low murmur* than a *loud noise* in his *Chamber*, that he may be able to speak with the same *Voyce* and the same *Tone* in *Court*: For how could *he* be *heard* in a *Great Assembly*, I would fain know, with a *low murmuring Voyce*? There's no *Consort* or *Musick* without keeping a *mean* betwixt *high* and *low*, *muttering* and making a *noise*.

Secondly, For the *vehemence* of the *Voyce* in the next place, a Man must not force it upon every turn to the *last Extremity*. For he would not be able to hold it long-up to this *violence*, till it would fail him all o'the sudden; like the *Strings* of a *Musical Instrument*, that break when they are wound up a *Pin* too high. In this case, he would either have the same fortune with *Adrian* the *Phœnician*, that *Philostratus* speaks of, who suffered himself to be transported into such a *Tragical Fit* of

Speaking,

Speaking, that he loſt his *Voyce* in a moment, and was forced either to hold his *Tongue*, or to mourn it out ſo *Faint* and ſo *Low*, that people could hardly hear him and much leſs underſtand what he ſaid: Or elſe, he would run the *riſque* of *Zoſimus* the *Freeman* of *Pliny Junior*; who having overſtreined himſelf with the *violence* of his *Rehearſals*, vomited Blood upon't: So that his *Maſter* was forc'd to forbid him that Exercice for ſome time, and made him take a ſhort *Tour* into *Ægypt* for the Recovery of his *Health*. The Country-retirement and good Air ſet him quickly to rights: but, upon his return, he fell a *Rehearſing* again with the *ſame vehemence*, and *relapſed* into the *ſame indiſpoſition* and *danger*, worſe than ever.

A Man of a *Weak Conſtitution*, and in *Years* eſpecially, ought to beware of this *Intemperance*, for fear of falling into *King Attalus's* misfortune. He made a *Speech* once at *Thebes*, in a publick *Aſſembly*; and being tranſported upon it into an *Action* too *Violent* for his Crazyneſs and old Age, he was ſtruck

Speech-

Speechleſs all on a ſudden, without the leaſt *motion* or appearance of *Life* in him, ſo that he was forced to be carried *home* to his *Lodging*: But a little while after, he was conducted from *thence* to his *Palace* at *Pergamus*, and *there* lie Died. On the other hand, an *Orator* ought not to be too *Remiſs* neither in his *Action*, nor too *Mild-ſpoken*: For ſuch a ſoft reſolution of the *Voyce* argues an Infirmity, and too much *mildneſs* deſtroys the Energy and Force of a *Speech*, becauſe a *diſpaſſionate Diſcourſe* raiſes no body's *Affections* a pitch above common *Story* and ordinary *Tattle*.

Thirdly, As to the *Swiftneſs* and *volubility* of the *Orator*'s *Voyce*, he ought to *moderate* it in ſuch a manner as to avoid all *precipitation*; the *vice* of *Haterius*, which made *Auguſtus* ſay once in *Raillery*, *There muſt be a Spoke put in our* Haterius's *Speech*, comparing his Diſcourſe for its *rapidity* to a *Flying-Coach* upon the deſcent of ſome ſteep Hill or other: We put *Spokes* in it's *Wheels* then, for fear of running down too faſt, and of tumbling or overturning upon us.

us. This was *Serapion*'s weak-ſide alſo, of whom *Lucilius* wrote thus to *Seneca*, that he ſpake exceeding *faſt* and *thick*, one word upon the neck of another; inſomuch that one ſingle Tongue ſeem'd inſufficient to expreſs the vaſt multitude and hurry of his *Thoughts*, ſo much did the *Fruitfulneſs* of his *phancy precipitate* his *Pronunciation*. But this is a *vicious way* of *Speaking* in ſeveral reſpects. For ſuch an extravagant *volubility* is either the fault of a *School-boy*, that, to ſhew you how perfect he has *conn'd* his *Leſſon*, *gabbles* it off as faſt as his *Tongue* can go, in a hurry; or, the faculty of a *Mountebanck-Doctor* that would draw a *Crowd* about his *Stage* by *rapid Clack* and *Non-ſenſe*: Not the buſineſs of a Man of *Honour* or *Eloquence* that addreſſes himſelf upon a Grave, Solemn and Noble Subject. It is as *ungenteel* for a *Gentleman* to tranſport himſelf into ſuch a *Rant* of *Jabbering* in his Diſcourſe, as to run himſelf out of *Breath* about the *Streets*, which is only fit for *Footmen* and *Fools*. A Man of *Senſe* and *Breeding ſpeaks* no faſter than he *Walks*, and minds his *words* as well as his *Steps*, keeping an *even pace* both in the *one* and

the

the *other*: As *Seneca* says, *Tully* did in his *Orations*. But however, a Man that labours under this *vice* of *Jabbering* in his *Speech*, will perhaps be admired yet by some or other for his *Fluency*. For, as St. *Jerom* observes, after St. *Gregory Nazianzen* his *Master*, there's nothing so easie as for an *Ignorant* Fellow to make himself *popular*, and to win the Esteem of the *Mobb*, by a *Rally* of *Words* and a *jabbering volubility* of the *Tongue*. But then all the vulgar Reputation he'll get by't, will not last him long; and the character will not weare-out his Life: For his fluency of *Speaking* will neither do any honour to his *Writings*, nor to his *Memory*: So that when either he comes to *Write* or to *Die*, the credit on't is quite lost for ever. For the purpose, *Tacitus* says of *Haterius* above mentioned; that 'He was famous for *Eloquence* in his '*Life-time*; but the *Works* he *left be-*'*hind him*, had not the same approba-'tion and applause: And as he shew'd 'more of *Fire* then of *Study*, and more 'of *Fluency* than of *Art*; so that *Fire* 'was extinguish'd with him, and never 'out liv'd his *Speeches* nor passed into 'his

his *Writings*. Whereas the Labours and Meditations of other Men keep up the same *Spirit* still after their *Death* and preserve their *Memories* for ever.

This *vice* is not only very *unbecoming* an *Orator* either a *Preaching* or a *Pleading*, but it is also very prejudicial to the main end he ought to propose to *himself*, of *persuading others*: For how should he convince his *hearers*, if he do not give them *time* to think, or *leave* to consider his Reasons and weigh his Arguments? How should a *Judge* be able to keep up with a *Lawyer* that talks as if he were *Riding Post*; or what better can he be for such a *precipitated Plea*? How should people ever remember one Reason in Twenty that are hurled upon their *Ears* at this rate, like *Flashes of Lightening* upon their *Eyes*; or how should they be convinced at last of the *Truth* and *Justice* of the *Cause* by *Jabbering*?

This extraordinary *volubility* of the *Tongue*, without any *pause*, is a great *disadvantage* also to the *Speaker himself* as

as well as an injuſtice to the *hearer*, for it does not ſo much as give the *Auditors leiſure* to obſerve the diſtinction of his *Periods* and the fine Cadences that illuſtrate the *Speech* with ſo much *Grace* and *Ornament*. Not to ſay, that there's nothing, over and above, ſo hurtful to the *Lungs*, as to ſpeak with *violence* and *præcipitation*, without any intermiſſion or ever drawing *breath* for't: Inſomuch that it has caſt many Perſons into *deep Conſumptions*, and coſt ſome of them their *Lives* too. But when I precaution a Man againſt *this extreme*, I do not mean that he ſhould throw himſelf upon the *other*; and when I find fault with him for running *too faſt*, I am not preſently to be underſtood as if I would have him *walk* like a *Sick Man* juſt come out of a lingring Diſeaſe, that can hardly *draw his Legs* after him. All I would be at in the matter is *this*, that the *Orator's Tongue* ſhould be agreeable to the *Ears* of his *Auditors*; without either running *faſter* than *they* can follow, or drawling out his words *ſlower* than they can have the *patience* to attend: *Vinicius's* great failing; of whom *Aſellius* ſaid,

ſaid, that he ſpake always upon the *delay*, by the ſloweſt *ſnatches*, *pauſes* and *intervals*; and *Geminus Varus*, that he wondered how he managed his Eloquence to any credit or account, for he could not ſpeak three words *together* without *intermiſſion*. There's no manner of pleaſure in *hearing* a Man *drawl-out* his words ſo, one after another, that one might very well bid him, *Speak*, or *hold his Tongue*. His *Speech* muſt be more *fluent*, before it be good for any thing; but then it ought to *flow* like the *gliding Stream*, and not as a *rapid Torrent*.

I have likewiſe added that our *Speech* ought to have the grace of *variety*, becauſe the *medium* of the *Voyce* I mention does not conſiſt in an *indiviſible point*, but admits of a certain *Latitude* and certain *degrees*. For as to the *highneſs* or *lowneſs* of the *Voyce*, there are five or ſix *Tones* between the *higheſt* and the *loweſt*: So that the *Orator*, although he avoid both extremes which I condemn, and keep-up to a *diſcreet meaſure*, may find room enough yet to *vary* his *Voyce* betwixt the *exceſs* and

and the *defect* of it, by turning these five or six *notes* to a just Harmony. As for the *violence* or the *softness* of it, in the next place; his business will be to govern it with such a *moderation*; that although he neither force it to the *utmost extremity* of violence that either hurts *nature* or offends the *Ear*, on the one hand; nor make it languish to the last degree of *softness* or *effeminacy*, and droop into contempt, on the other: he may yet give his *pronunciation* more or less *vehemence* and *mildness*, at discretion, as the different circumstances of his Subject or the qualities of his *Speech* shall require. And as to the *swiftness* or *slowness* of it at last, though the *Orator* avoid an extraordinary *dullness* in *speaking*, on this side, as well as an extravagant *precipitation* on that, he may never the less speak *faster* or *slower*, upon occasion, according to the best of his judgment; and be as *quick*, *voluble* and *smart*, more or less, as he pleases, if it do but answer the *Subject* and *Passions* of his *Discourse*.

However let him take this *hint* along with him into the bargain; that whenever

ever he has a mind to *vary* his *Voyce*, upon a turn of Discourse, he must not do it *over hastily*, and with too remarkable a distinction of *this* from *that*; but with all the *Softness*, *Courtliness* and *Moderation* imaginable. I take notice of *this vice* by the *By*, because I have seen many a Great Man run foul upon't; for when they came to *vary* their *Voyce*, they did it so very grossly *all on the sudden*, like a *Thunder-Clap*, and with so palpable a *change*, that it at once surprized and displeased all their *Auditors*: Besides that they who *heard* them out of *sight*, thought it was *some other Person* a speaking to them; the *Voyce* was so *different* and the *variation* so *notorious*. But in short, *this vice* is to be avoided for it's fulsom *indecency* and *precipitation*.

CHAP.

CHAP. VII.

Particular Rules *for the* Variation of the Voyce; *and first, how to* vary *it according to the* Subjects.

'TIs not enough for the *Orator* to know that it is his busines to *vary* his *Voyce* the best he can, to make his *Speech* the more *acceptable* and *agreeable* to his *Hearers*; nor sufficient neither to practice it in *general* only: But he must have *Particular Rules* also for all the *changes* and *variations* of the *Voyce* that are necessary to set-off his Discourse with a *taking Air* of Elocution, according to the quality of the *Subjects* he treats of, the nature of the *Passions* he would shew in *himself* or raise in *others*, the several parts of his *Discourse*, the different *Figures* he makes use

uſe of, and the *variety* of his *words* and his *Phraſe*.

To begin then with the *Subjects* of *Diſcourſe* which the *Orator* may chance to fall upon; there are ſeveral ſorts of them: As *things natural*, the *good* or *evil actions* of *men*; the *happy* or *unhappy events* of *Life*: And theſe things being all of a very *different nature*, ought to be ſpoken with a quite *different accent* and *air*. If you've occaſion to ſpeak of *natural things*, with an intention only to make your *hearers* underſtand you and no more, there's no need of any great *heat* or *motion* upon the matter; but a *clean* and a *diſtinct Voyce* will do't; becauſe your buſineſs here is not to move the *Will* and *Affections*, ſo much as to inform the *Underſtanding*. But if your deſign be to make them admire the *Wonders* of his *Bounty*, of his *Wiſdom* and of his *Power* that created them; you muſt *then* do it with a *Grave Voyce* and a *Tone* of *Admiration*.

If our *Diſcourſe* fall upon the *Actions* of *Men*; either *juſt* and *honeſt*, that we would have our *Auditors* value

as

as much as we eſteem them our ſelves, by the way of *Panegyrick* and Commendation, or *unjuſt* and *infamous*, that we have a mind to make *them* abhorr as much as we abhorr them *our ſelves*, by the way of invective or *Philippick*: We muſt then adjuſt our *Voyce* to the *quality* of the one and the other; expreſſing the *Juſt* and *Honeſt* with a *full*, *lofty* and *noble accent*, with a *Tone* of ſatisfaction, honour and eſteem; but pronouncing upon the *unjuſt* and *infamous*, with a *ſtrong violent* and *Paſſionate Voyce* as well as with a *Tone* of Anger, Diſgrace and Deteſtation.

If it be upon the *events* of *Humane Life*, ſome are *Fortunate* and others *Unfortunate*: So that the *Orator* muſt then alſo *vary* his *Voyce* according to *this difference*; ſpeaking of the *Fortunate*, as in *Congratulatories*, with a *brisk* and a *Cheerful Air*; and of the *Unfortunate*, on the contrary, as in *Funeral Orations*, with ſad and *mournful Accents*: For *Mirth* beſt anſwers the Character of *Good-Fortune*; and *Moan*, the ſtory of *Diſappointment* and *Affliction*. The one is the Subject of

Gaiety

Gaiety and Good humour, and t'other, of Melancholy and Moroſeneſs.

I have one Obſervation more yet to make upon all *theſe Subjects*, and that is this. As for *natural things*, they are not all *alike*. Some are more conſiderable than others, for their *Grandeur*, their *Beauty* and their *luſtre*, as the *Heavens* are far more noble than the *Earth*, and the *Sun* and *Stars* are far more Illuſtrious than *Herbs* and *Inſects*: And therefore they are not to be *ſpoken* with the ſame *Voyce*, nor ſet forth with an equal Gallantry, State and Magnificence of *Pronunciation*.

As to the *Actions* and *Events* of Humane Life, *good* or *bad*, happy or unhappy; they are not *all* of the ſame ſize and import: And becauſe a *Great Crime* or an *Extraordinary Cruelty* is of worſe Conſequence than a common *venial Peccadillo*; becauſe the intereſt of Honour and of Life is of *greater concern* than the Intereſt of Money; the noble exploits of a *Brave Conqueror* than the vulgar Actions of a *Captain of the Mobb*, the ſafety or the deſtruction of a *whole King-*

as much as we eſteem them our ſelves, by the way of *Panegyrick* and Commendation, or *unjuſt* and *infamous*, that we have a mind to make *them* abhorr as much as we abhorr them *our ſelves*, by the way of invective or *Philippick*: We muſt then adjuſt our *Voyce* to the *quality* of the one and the other; expreſſing the *Juſt* and *Honeſt* with a *full*, *lofty* and *noble accent*, with a *Tone* of ſatisfaction, honour and eſteem; but pronouncing upon the *unjuſt* and *infamous*, with a *ſtrong violent* and *Paſſionate Voyce* as well as with a *Tone* of Anger, Diſgrace and Deteſtation.

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Kingdom than the profit or the disadvantage of a *Private Person*: They also require a quite *different Elocution* according to the diversity of the *Subject*; some of them a far more *vehement Accent* and *Passionate Pronunciation* than others. For it would be ridiculous to speak *Common* and *Ordinary Things*, that happen every day, with a *Tragical Concern* or a *Tone* of Admiration; and as absurd on the other hand, to speak of *Great Affairs* and matters of extraordinary moment with a *low unconcerned* and *familiar Voyce*.

CHAP.

CHAP. VIII.

How to vary *the* Voyce *according to the* Paſſions.

THoſe *Objects* I have juſt now mentioned, being well weighed and imprinted in your *imagination*, will give you ſuch *Idea*'s as are able to raiſe in your own breaſt the *Paſſions* of *Joy* or of *Sorrow*; of *Fear* or of *Boldneſs*; of *Anger* or of *Compaſſion*; of *Eſteem* or of *Contempt*: and if they be well repreſented and pronounced with that *variety* which they ought to be, they will move the very ſame *Affections* alſo in your *Hearers*. The *Orator* muſt therefore, firſt conſider the thing he's to ſpeak of, with care, and carry a deep impreſſion of it in his *mind*, before he be either ſenſibly touch'd with it *himſelf* or able to move *others* upon it with a more effectual *Sympathy*. As the *Lawyer* ought to be well inſtructed before hand, in the

Cauſe he is to *Plead*, to be thoroughly ſatisfied of his *Clients Right*, to engage himſelf in his buſineſs with *Concern*, to be moved with his *Misfortunes*, and to be in ſome indignation at the *Wrong* done him as well as at the *Malice* and *Vexation* of his *Adverſaries*; if he would convince the *Judges* either of his own Integrity or the Juſtice of his Cauſe, and ſtrike their Judgments with the *ſame Paſſions* which they perceive in *him* for his *Client*. The *Divine* ought, firſt, to frame in his mind the beſt Conceptions he can of the *Majeſty* of *God*, of the *Truth* of his *Doctrines* and of the *Juſtice* of his *Commands*: He muſt have a true love for *Virtue*, a real hatred for vice, a great tenderneſs for the *Poor* he recommends to the *Charity of the Rich*; and be enflam'd with an ardent deſire for the *Salvation* of all his *hearers*: And being ſo ſenſibly touch'd before hand upon the main point, he will then eaſily ſhew the *inward motion* and *concern* of his *Soul* by his *Pronunciation*, and by adjuſting his *Voyce* to every one of thoſe *Paſſions* that may affect the hearts of People with *Regard* and *Compaſſion*. For the *String* ſounds as it is

is *touch'd*: if it be *ſoftly* touch'd, it entertains the *Ear* with a *ſoft ſound*; if *ſtrongly*, it gives you a *ſtrong* and a *ſmart one*. 'Tis the ſame in *ſpeaking* as in *Muſick*: *Words* for the *Euphony* of the one, and *notes* for the *Harmony* of the other. If your *Speech* proceeds from a *violent Paſſion*, it produces a *violent Pronunciation*; if it comes from a *Peaceable* and *Gentle Thought*, the *Pronunciation* again is as *Peaceable*, *Gentle* and *Calm*: So that the *Orator* would do well to adjuſt every *Tone* and *Accent* of his *Voyce* to each *Paſſion* that afflicts or overjoys him, which he would raiſe in *others* to a degree of *Sympathy*.

He will ſhew his *Love* beſt by a *Soft*, a *Gay* and a *Charming Voyce*; and his *Hatred*, on the contrary, by a *Sharp*, *Sullen* and *Severe* one. He'll diſcover his *Joy* well with a *Full*, *Flowing* and *Brisk Voyce*; and his *Grief*, on the other ſide, with a *dull*, *Languiſhing* and *Sad Moan*; not without breaking-off abruptly ſometimes, with a *Sob*; and *fetching*-up a *Sigh* or a *Groan* from the heart. His *Fear* will be beſt demonſtrated by a *Trembling* and *Stammering*

Voyce, ſomewhat inclining to uncertainty and apprehenſion. His *Confidence*, on the contrary, will be eaſily diſcover'd by a *Loud* and a *Strong Voyce*, always keeping-up to a decent Boldneſs and a daring Conſtancy. And he cannot give his *Hearers* to underſtand his *Anger* better than by a *ſharp, impetuous* and *violent Voyce*; by taking his *Breath* often, and ſpeaking *ſhort* upon the *Paſſion*. So when *Geta* ſays in *Terence's A D E L P H I*; *Oh misfortune and miſery! I am ſo tranſported with* Anger, *that I'm almoſt out of my Wits. The thing of the world I deſire moſt, would be to encounter the whole Family of that Wretch*, freſh *and* faſting; *and to ſpit the Fire of my* Paſſion *in their Faces, while it burns for Revenge. I'd be ſatisfied, if I could but be reveng'd of 'em out of hand. I'd hamper 'em ſufficiently. I would firſt ſend the Old Rogue's Soul to the ſhades of Darkneſs for begetting ſuch a Monſter of a* Villain; *and for* Syrus *the Author and Abetter of all this miſchief and diſappointment, Oh how I'd tear him in a Thouſand Pieces! I'd ſnatch him-up by the waſt, toſs him into the Air, and dash his Brains out in the fall againſt the ſtone*

in the Street *for the* Scavenger. *I'd pull-out* Æſchines's *Eyes for him, make him dance upon the* High-Rope *and leap at his own Deſtruction. And as for the reſt of that Treacherous* Gang, *I'd maul ye them ſo; take 'em by the Noſes, ſend 'em a-packing to the* Devil's Arſe-a-Peak; *Kick 'em about; knock 'em down, and trample on 'em; ſet my foot upon their Necks, and Sacrifice 'em to my Fury.* He muſt needs *ſpeak* thoſe words with an *elevated Tone*; an *enraged Voyce*, and the *Accents* of a Man all on Fire and in a Fury next to Diſtraction. And when he ſays again, upon meeting his *Miſtreſs* there, in the *Criſis* of his Paſſion; Madam. *Alas! We are, we are all undone. There's no Remedy.* Æſchines *has now forſaken us. He's fallen in love with another* Lady. *And he makes no ſecret on't neither. He carries-on his* Amour *in the Face of the World, and boa, of the* Intrigue. It is plain by *Soſtrata*'s expreſſions inſerted there between thoſe ſhort Sentences, that the *Actor* ſpake puffing and blowing, and took his *Breath* at every *Period*: As if his *Paſſion* had choak'd-up his *Pronunciation*, and he could not ut-

ter more words together for vexation and Choler.

If the *Orator* be mov'd with a *Compassion* which he would influence upon *others*, he must express himself with a very *soft*, *submissive* and *Pittiful Voyce*. So when *Cicero* concludes his *Speech* for *Quintius*, in this Manner; *Quintius hath left no stone unturn'd*, Sirs, *he has try'd all the ways and means in the world that are just and honest; but he could never yet find a* Prætor *that would so much as give him leave to make his demands, nor a Friend of* Nevius *so far as to grant him the Favour of his* Ear *to his Complaints. He has often cast himself at their Feet. He has pray'd them over and over by all that 's Sacred and Solemn, either to do him Justice and proceed against him according to Law; or at least to preserve him his* Honour, *if they did confiscate his* Estate. *He has not deny'd himself to the angryest frowns of his* Enemy, *but born his Discountenance with Resignation and Patience. He has kiss'd the hand that threaten'd him the Blow. He has endeavoured to mollifie the hard-*

neſs of his heart by all that might work upon the inclinations of obſtinate Men. He has adjur'd him by the Aſhes of his Brother, *by the dear name of* Father, *by the paſſionate tenderneſs of his poor* Wife and Children, *by the Sacred Obligation of their* Affinity *and* Friendſhip, to take Pity of him; *to have Compaſſion of his* Age, *if he had no regard to his* Fortune; *If* Quintius *could not move him to Mercy, the name of Man at leaſt was in his good Graces; and Humanity might induce him to condeſcend to an Agreement, where he inſiſted upon nothing but Honour; quitted all other pretenſions at his Enemy's Diſcretion, and gave up every thing elſe but Integrity to his Courteſie. In fine,* Sirs, Quintius *being turn'd out of Doors by his* Kinſman; *rejected by thoſe whom he addreſſed to with Tears; brow-beaten and terrifi'd by his* Judges: *He has nothing more left now to rely on but your Juſtice and Humanity,* Aquilius, *for his Good Deliverance. And therefore he throws himſelf upon your Judgment, and puts his Honour, his Eſtate, his Life and all into your hands. You are the* Umpire *of his Innocence; you are the Arbitrator of his Fortune, his*

Hopes and his ſafety. After ſo many Tryals and Troubles both of obloquy and ſcandal, he appeals at laſt to your Juſtice and Deciſion of the matter; not in the quality of an Old Offender, or a notorious Malefactor; but in the Circumſtances of an Injur'd Wretch, a Miſerable Object and an Innocent Perſon. 'Tis a hard Caſe, Gentlemen, *He's caſt out of ſuch an Inheritance. 'Tis hard he's over power'd thus with Reproach, Calumny and Contempt, and forc'd to truckle under Wrong and Ignominy. He ſees* Another Man *put into Poſſeſſion of his* Paternal Eſtate *and his own Right. He has a* Daughter *Unmarried yet to provide for, and can make her no Fortune at all; not a Farthing of a Portion to give her. In a Word, he's oppreſs'd on all ſides by Might and Misfortune; and after all theſe Grievances, he has done nothing yet unworthy of the Character of an Honeſt Man. Wherefore he humbly beſeeches you,* Sir, *to grant him your Authority to be gone, and begs leave to take that Reputation* away with him, *which he brought* Hither; *after having liv'd a Life of* Threeſcore years *in the Approbation and eſteem of the World, without ever a Blot in*

in his Eſcutcheon *or the leaſt note of Infamy in his Quality, Conduct and Character: So that he may not ſee either his Enemys triumphing over the ſpoiles of his Fortune, or* Nevius *inſulting upon the Ruines of his honour; that he may be allow'd to carry-off his Glory with him to the Grave, and that the Credit and Good Name he has got in his* Life-Time *and kept-up to his* Old-Age, *may be upon Record yet after his* Death *and live in the* Mouths *of Poſterity as well as in the* Memoires *of Fame.* It is as clear as day now that the *Orator* was oblig'd to *Pronounce thoſe Words* with the *Loweſt Voyce* and the *Humbleſt Accents* of *Submiſſion* imaginable; as he was *Pleading* before the *Judges*, upon whom the *All*, the *Honour*, the Eſtate and the Life of *Quintius* depended. He muſt needs have turn'd his *Voyce* upon ſuch *Tones* in *Court* as he thought fitteſt to incline their *Affections* and ſet *Inclination* it ſelf a Bend. He could not but ſpeak with *Paſſion* too; but then 'twas a *Paſſion* of *Tenderneſs*, a *Paſſion* of a mind afflicted and ſenſibly touch'd with the *miſery* and *Oppreſſion* of his *Client*, that he might move the ſame *Pity* in the Bench: And

there's no doubt but they were *all* touch'd to the quick too, upon the *hearing* of the *motion*; for 'tis impossible that a *Passion* so tenderly represented should not *melt* the *hearts* of those People before whom it is *Pleaded*, into *Sympathy* and *Compassion*.

To this purpose, the same Author again, *Tully* in his *First Tusculan Question*, says; that, when *these Verses*, out of one of the *Ancient Tragedians*, which represented a young Man Dead, and Unburi'd yet; rowzing-up the *Earth* in the Character of her *Son*, and invoking his *Mother*.

Mother, awake! thy careless rest deferr,
Think on thy Son, and his poor Bones interr:
Before wild Birds, and Beasts, for Prey that roar,
My scatter'd Limbs and mangled Corps devour.

When *these Verses*, I say are spoken with a *doleful* and *deplorable Voyce*, they fill the whole *Theatre* with *Grief* and *Melancholy*. But for the *Speaker* to do

do *this* well, *there are* ſeveral ways of *ſoftening the Voyce* requir'd, according to the *different quality* of the *Words* he makes uſe of and the *Character* of *things he treats of in his Diſcourſe*: However, 'tis far more eaſie to be *Taught* off the *Lip* in expreſs Language than in *Writing*.

We come now to other *Paſſions* of the *Mind* and other *variations* or Inflexions of the Voyce and to ſhew how our *Orator* ſhall acquit himſelf in the *Action* of them to the beſt advantage. If he would give his *Audience* a Character of ſome *Brave Hero* and teſtifie his own *Eſteem* of the *Perſon*, he ſhould do't with a *Lofty* and a *Magnificent Tone*, and his *Voyce* muſt be as *noble* as his *Strains*; as when *Tully* ſpeaks in his *Oration* for the *Manilian Law*, after this manner: *Now there's none but a* Pompey *in the World, who by his Immortal Exploits hath out-done the Glory of the* Living *and the Memory of the* Dead; *why do we doubt any longer, and delay giving him the Commiſſion of all our Hopes? For in my Opinion, a* Great Captain *ought to have theſe Four Eminent Qualities*

at

at Command; Military Discipline, Virtue, Reputation *and* Fortune. *But who was ever yet more knowing in the* Art *of making War than* Pompey? *And who so fit a* General *as* he *that left his Play and his Pastime at* School *in the most Troublesome Times, and went out against the most Powerful Enemies to learn the business of* Arms *in his* Father's Camp, *who was one of the most Famous Warriors of the Age? As* he *that has been train'd up to Arms from his* Cradle; *a* Soldier *and a* Child *at one and the same Time, and and has had the Command of Armies even in his Infancy*? He *that has fought* more Battles *than others have* Duels; *put an end to more Wars than others have* Read, *conquer'd more Provinces than others have attempted only in* Wish? He *that has advanced himself from his Youth up to the knowledge of Military Discipline by his own Conduct and not by other Men's Wisdom or Council; by Triumphs and not by Misfortunes; whom* Victory *has flush'd to an Illustrious Character, rather than Experience, Service or Time? He has not serv'd so many years, but he has made more* Conquests *than* Campagnes. *In short, is there*

any

any danger and difficulty he has not encountered; or any Country, where the Fortune of the Commonwealth *has not exerciced him to the hazard of his Life for't? In* Africa, *beyond the* Alps, *and in* Spain; *against strong Towns and warlike Kingdoms; in* Civil Wars, *in* Wars *with* Slaves, *in* Servile *and* Sea Fights. *And now, what are so many Wars that have all been waged, carried-on with success and happily concluded by* Pompey, *but so many Tryals of his Skill, his Knowledge and his Virtue? What are so many Enterprizes he has bravely accomplished, and the Battles he has won, but* Heralds *of his Glory and his Valour? What are so many Enemies he has vanquished and slain in the Field, but Eternal* Monuments *of his Courage and Conduct?* Let a Man speak *those fine words* with a *Low* and *Languishing Voyce*, and nothing can appear more *Cold*, *Flat*, or *Insipid*; nothing more unworthy, either of the Eloquence of *Cicero*, or of the Honour of *Pompey*. But, on the other hand, let him pronounce them with a *Noble Accent* and animate them with a lofty *Tone* of the *Voyce* answerable to their own *Spirit* and *Magnificence*;

and

and then they will appear in their proper *Luſtre*, quicken the *Hearers* with Admiration, and entertain as if they came from the Mouth of *Tully* himſelf yet, Sixteen Hundred years and more after his Death.

To paſs now from *Admiration* or *Eſteem* to the contrary extreme of it. If the *Orator* would ſhew the *Contempt* he has of a Man, and expoſe him to his *Auditors*, he muſt do't with a *Scornful Tone*; but without any *Paſſion*, *Eagerneſs* or *Violence* of the *voyce*: As *Cicero* ſpake to *Cæcilius*, who pretended to be preferr'd before *him* for *Pleading* in the Accuſation of *Verres*. 'But you, 'Cæcilius; pray what can you do? 'Where's your Capacity, upon this 'mighty Pretenſion of yours? When, 'and upon what Affair have you ever 'made any Tryal of your Skill or gi'ven any proofs of your Parts and ſuf'ficiency to Men of Senſe, and have 'not attempted at the ſame time up'on your own Weakneſs, and run the 'hazzard both of your Reputation and 'Judgment? Do you not conſider the 'difficulty of managing the *Cauſe* of the

'*Common-*

'*Commonwealth*, of maintaining the
'Peace of the Publick from Disgrace
'and Oppression, of unravelling the
'whole Life of a Man from the first
'breath of business, and not only of
'setting it forth in it's proper colours
'to the understanding of the *Judges*,
'but of exposing it also to the Eye of
'the whole world? The difficulty of
'defending the safety and wellfare of
'*Allyes*, the Interest of *Provinces*, the
'Power of *Laws* and the Authority of
'our *Courts of Judicature*? Take it from
'me, *Sir*, This is the first opportuni-
'ty you have met with of learning
'something from your Betters: you
'must know there are a great many
'good qualities a Man had need be en-
'dued with *himself*, to accuse *Another*;
'if you find one of them in your self
'upon a strict Scrutiny, I'll be bound to
'give-up the *Cause* to you frankly, and
'quit the Charge of this Affair to your
'Ambition; *&c.* Reflect upon your
'own Conscience and Capacity; weigh
'the matter well, and consider who
'you are, and what you can do. Do
'you think you are able to assert the
'thing from Aspersion and Blunder?

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'And if you ſhould undertake to de-
'fend the Cauſe of our *Confederates*,
'the Common Good of a *whole Coun-*
'*try*, the Rights of the *Romans*, the
'Liberties of the *People*, the Authori-
'ty of *Laws* and the Obligation of
'*Judgments* and *Decrees*; could you
'maintain ſo many weighty matters
'and difficult Points in *Queſtion*, as
'you ſhould do, either by the *ſtrength*
'of your *voyce*; the *Faithfulneſs* of your
'*Memory*; the *Juſtice* of your *Conduct*;
'the Integrity of your *Wiſdom*, or the
'*Elegancy* of your *Wit*? *&c.* No, you
'know nothing of that, *not you*: you
'never think on't; never inform your
'ſelf, nor take the Pains to be made
'Wiſer than you are in your own Con-
'ceit and Pretenſion. If you can but
'ſteal out of ſome Old Harangue or
'other, an, *I beſeech the Good and Great*
'*Jupiter*; and, *I could have wiſh'd*,
'SIRS, *if it had been Poſſible*: Or,
'ſome ſuch formal expreſſion for a
'*Preamble*: and have time enough to
'conn it by heart for your own, you
'are well enough, you think: you are
'ready for the *Barr* and finely furniſht
'for a *Favourable Hearing*; and yet if

no

'no Soul were to appear againſt you 'in *Court* now, I dare ſay that you 'could never ſtate *this Controverſie* 'fairly for a Deciſion, nor acquit your 'ſelf of the *Cauſe* with Honour or Suc-'ceſs. But do you not remember now, 'that you would have the moſt eloquent '*Adverſary* living to encounter; be obli-'ged to fight him at all Weapons, and 'to plead againſt him with all the 'Powers of our Profeſſion. He'd baf-'fle you to your Head elſe with Art, 'Argument and Reaſon; *&c.* But you, '*Cæcilius*! methinks I ſee how he would 'play upon you; how he would banter 'you out of your little Senſe at every 'turn; how he'd confound you upon 'matter of fact; confute you upon the 'merit of the *Cauſe*; and laugh at you up-'on the main Point, when he had done. 'O poor Mortal! What blunders you 'would commit! In what a Pother 'and Ferment, in what diſorder and 'confuſion, in what ſhame and ridicule 'would you be engag'd! How much 'in the dark you'd be! you that are 'none of the wiſeſt of *Politicians*, nor 'the moſt *Accompliſht Gentleman in the* 'World. This is a *Diſcourſe* of *Slight*

and

and *Disdain*; and by so contemptible a Character of *Cæcilius*, he endeavour'd to persuade people that the poor Man did not deserve the *Office* he set up for: And he gain'd his point too; disgrac'd his pretension, and disappointed his hope. But if he had *spoken* with a *passionate voyce*, and shew'd any great concern or indignation in the matter, he had palpably contradicted his *Design*. For then he had declar'd his contempt of him only in *Word*; but in *Deed*, thought him *worthy* of his *Anger* and *Rhetorick*; and encounter'd the *little Creature* with all his *might*, as if he had been some *considerable Enemy*. The *prudent Orator* will be sure to avoid this Error, when ever he would treat a Man with *Scorn* and *Derision*, or fool any ridiculous argument of his *Adversary*. For he would be laugh'd at *himself*, if he should answer a *dull Reason* with *Heat*, and plead in a *Passion* against that which deserves only to be *bantered*; if he should put himself upon the last effort of his *voyce* and his *Eloquence* for a *trifle*, against silly people and insignificant arguments; as if he should make use of *Hercules*'s

Club

Club to kill a *Worm*, which is eaſily trod to pieces and cruſhed underfoot.

But if the *Orator* have a *Barbarous Injuſtice* to complain of, that has been done him by an Enemy, as *Demoſthenes* did of *thoſe abuſes* he had receiv'd at the hands of *Midias* upon the *Feaſt of Saturn*; he muſt ſpeak in another manner, and expreſs his *Affliction* and *Grievance* with an *Elevated Tone*; proportioning the *vehemence* and *paſſion* of his *voyce* to the *Cruelty* of the *Injury*: And certainly he could not do't otherwiſe, without doing himſelf *wrong*; for if he ſhould ſpeak it without any *Heat* or *Concern*, People would neither believe the *Caſe* to be *True* nor *himſelf* really *aggrieved*; and all that he could ſay then of the *Indignity*, would never avail him in *Court* before the *Judges* of his Complaint. This was the reaſon *Demoſthenes* reprimanded a Man once that came to him upon an *Aſſault* and *Battery*, and deſired him to plead his Cauſe for him; telling him the plain truth of the matter with a great deal of *ſimplicity*, and ſhewing no manner of concern or vexation by his *voyce*. Why, ſays

ſays the Councellor, *I cannot believe what you tell me.* But another Man having told him the ſame ſtory over again in a *Great Paſſion*, with a Spirit of Fury and Revenge for the Affront. *Well! I believe you* (*ſays he*) now you ſpeak with the *Accent* and *Zeal* of a Man that has been *aſſaulted* and *drubb'd*. And this was to ſhew him with what *tone* of the *voyce* he ought to ſpeak upon *Oppreſſion* and *Injury*, either to be believed or to make his Cauſe Good.

Cicero, in his *Speech* for *Gallus*, makes uſe of this argument againſt *Callidius*; who, as we mentioned before, had ſpoken very *coldly* upon a moſt Important Affair of his own, and *pleaded* it without any *Warmth* and *Emotion*. *You*, Callidius, *if what you ſay were not falſe, would you ſpeak with that Air of Indifferency? You that us'd to defend others with ſo much vigor, and to aſſert them out of Trouble and Danger with Zeal, would you ſo neglect your own ſafety and welfare? Where is the* Grief; *where is the* Fervency; *where is the* Affliction *of your Mind that us'd to draw Cryes and*

and Complaints even from the mouths of little Children, on the behalf of your Clients?

One word more upon this Subject of *varying the voyce* according to the *Paſſions*. 'Tis plain, when the *Speaker* comes to cool upon a *violent Paſſion* and to *command* himſelf after a *Tranſport*, that he ought to lower the *Tone* of his *voyce* and humble it as *Tully* certainly did in his *Oration* for *Celius*, where he ſays: *But I muſt now return to the* Crime; *although the Grief that ſenſibly afflicts me in ſpeaking of ſo Great a Man, hath already very much* weakned *my* Faculty *and* Speech, *and almoſt deprived me of the freedom of Thought.*

Beſides, not to omit any thing that may contribute to the advancement of ſo neceſſary a Work, as the ſeveral *inflexions* of the *voyce* are in point of *ſpeaking*, I muſt add this; That the only way to acquire the Faculty of *varying* the *voyce* upon all kind of *Subjects* as well as *Paſſions*, is to be often *reading* of *Comedies*, *Tragedies*, and

and *Dialogues* a loud, or ſome other Diſcourſes of *Authors*, whoſe *Stile* comes neareſt up to the *Dramatick*: For nothing can be more ſerviceable to the Emprovement of *Action* and *Elocution*.

CHAP.

CHAP. IX.

Of varying *the* Voyce *according to the different Parts of a Diſcourſe.*

THe ſeveral *Parts* of a *Speech* muſt needs be of a very *different nature*; and ſo ought the manner of *ſpeaking* to be as *different*, as the *Quality* and *Character* of each *Part* ſhall require.

The *Exordium* ought to be ſpoken with a *low* and a *modeſt voyce*; for to begin with *modeſty* is not only *agreeable* to the *Auditors*, as it is a virtue which ſhews how great an eſteem we have of them, and demonſtrates the reſpect we pay to their preſence; but a neceſſary *qualification* alſo for the *Orator*, to manage his *voyce* diſcreetly and to work it up by degrees of moderation to a higher pitch of warmth and *Paſſion*: Other-

Otherwiſe, he would put himſelf out of *breath* at *firſt ſtart* for want of good conduct, and never be able again to recover himſelf genteely at the *full ſtretch* of his Lungs, to ſo much *moderation* and *command* of his *voyce* as would give the other *parts* of his *Speech* a greater force than the *Exordium*; where the ſtreſs of it lies more, and requires a more *vehement Pronunciation*. However, I do not mean that he ſhould begin ſo *low* neither, as to be *heard* only by a very few People, juſt under his noſe; but, on the contrary, I would have him *ſpeak-up*, at firſt, ſo *clear* and *diſtinct*, as to be *heard* without *difficulty* or *trouble* by every Man of his *Auditors* that would give himſelf the liberty of attending: Let him ſay what he will elſe, 'tis no more than a *Wall-Lecture* and a diſappointment to his *hearers*; for what ſignifies the *preamble* of a *Speech*, when they can be never a word the better for't? I have heard a great *Divine* fail mightily in this Point, and run foul upon that dull vice *in Preaching*. He began ſo *low* at firſt, that hardly a dozen people of a great *Congregation* could hear him; but preſent-

ly

ly *Up* he lift his *voyce* ſo *loud*, chafed his *Accents* to ſuch an exceſs and rung ſuch a *Peal* in the *Auditory*, that he both offended and aſtoniſhed their *Ears* with the *violence* of the *Tranſport* and *Thunder*. I am only for having the *Exordium*, courteous, ſoft and eaſie, and to be ſpoken with a *lower tone*, or in a *humbler addreſs*, than the other *parts* of a *Diſcourſe*. But this *rule* yet will admit of an Exception; for there are ſome *Exordiums* do not fall under it, which we may call *unexpected* or *abrupt*, from a Term of *Art*, and the common *EX ABRUPTO* of the *Schools*; as that of *Cicero's* is, in his *firſt Oration* againſt *Cataline*. *How long will you*, Cataline, *abuſe our Patience? How long ſhall that madneſs of* yours *impoſe upon us, and falſely inſult? Whither will your ungovernable Impudence carry you at laſt?* And that of *St. John Chryſoſtom's* (if we may believe *Socrates*) in his Diſcourſe againſt the *Empreſs Eudoxia*; who having got him deprived once and perſecuted out of the *Empire*, was yet working after his return and re-eſtabliſhment to have him *baniſh'd* again in a *Petit* for a *Ser-*

mon he *Preach'd* againſt a kind of *Ball* ſhe kept *at the conſecration of her Image*, or the *Dances* which were celebrated before the *Temple* of *Saint Sophia* upon the Dedication of the Statue of *that Princeſs*. The words were theſe *Herodias then is once again incenſed*; *Once again ſhe* Dances; *once again ſhe demands the Head of* John in a Charger! That *Exordium* of the *Homily* he made to the People of *Antioch* immediately after the demoliſhing of the *Statues* of the *Emperor* and *Empreſs*, deceaſed; is alſo of this quality and latitude: *What ſhall I ſay now? How ſhall I ſpeak? This is a time to* Weep *and not to* Speak; *to* Groan *and not to* Diſcourſe; *to pray to* God *and not to Harangue the People.* He has another of this kind too, in his *Sermon* to the *Chriſtians* of the ſame Place, upon a *Panick Fear* that had ſeized them in their *Aſſembly*, for want of being eſtabliſhed by a *Heathen Governour*. 'Truly I cannot but com-'mend the care and conduct of your 'Governour; (*ſays he*) who, ſeeing the 'whole Town in Conſternation and 'all the Inhabitants ready to fly for't,

'is

'is come into this place; has encou-
'rag'd you with his Preſence; eſtab-
'liſhed you by his Authority, and given
'you that reſolution and hope which
'you had utterly loſt. But for *you*
'here, I am covered with confuſion;
'That after ſo many excellent *Sermons*
'to teach you better things, you ſhould
'yet want to be put in Heart and con-
'firm'd by a Man out of the *Pale of the*
'*Church*. I could have wiſh'd that the
'Earth had open'd under me and ſwal-
'lowed me up, when I heard him
'ſpeak to you; ſometimes comforting
'you under the apprehenſion, and
'ſometimes blaming you for taking
'ſo groundleſs and impertinent a
'fright without any ſhadow of reaſon
'or colour of Religion for't. It was
'not fit for ſuch a *Man* as *He*, among
'*Heathens*, to tell you what you ought
'to do: but 'twas your buſineſs to be
'*Doctors* to the *Infidels*, and to teach
'*them* their *Duty*. With what Eyes
'now ſhall we behold *them* hereafter,
'with a regard to Faith and Conver-
'ſion, and keep in Countenance upon
'the guilt of ſo timorous a behaviour!

'with what tongue ſhall we under-
'take to comfort or confirm *them* un-
'der their calamities; having ſhew'd
'*our ſelves* more fearful than *Hares*,
'with ſo much impatience, *Chagrin* and
'weakneſs upon this occaſion! We are
'*Men*, *ſay you*; why, for that very rea-
'ſon, you ought not to be frighten'd
'with bugbears nor *har'd* with ſuſpi-
'cions or appearances of Perſecution;
'becauſe you are *Men* and not *Beaſts*.
'*Beaſts* are affraid of every thing that
'ſtirs; and the leaſt noiſe commonly
'*alarums* them, for want of reaſon to
'diſpute the Fear and keep off the
'Impreſſion: But *you* that have the
'Guift of Reaſon and Underſtanding;
'How are you ſunk into the laſt de-
'gree of *Irreſolution and Cowardice*!
Such *Exordiums* as theſe that begin *abruptly* and break forth on a ſudden with a *violent Paſſion*, are very rare, and ſeldom found but upon extraordinary occaſions: But when ever we have occaſion to make uſe of them, 'tis manifeſt that they are to be *ſpoken* with an *elevated voyce*, according to the *Paſſion*, either of anger that tranſ-

ports,

ports, or of grief that afflicts, and obliges us to ſet-out ſo abruptly in our *Diſcourſe*.

In the next place, the *Orator* need not put himſelf in a *Paſſion* nor raiſe his *voyce* to any great vehemence upon the *Propoſition* or *Narration* of his *Speech*; for his buſineſs in this part is only to inform his *hearers*, or to inſtruct his *Judges*, and to give them a right underſtanding of the matter in *queſtion*. So that 'tis enough here for the *Pronunciation* to be a degree *higher* than *that* of the *Exordium*; only he muſt take care all the while to be very *Articulate* and *Diſtinct* upon it, becauſe the *Narration* lays the *groundwork* of the whole Diſcourſe and contains the virtue of all thoſe reaſons that are to be drawn from it: And therefore it mightily imports and concerns him to have it well *heard*, if he would *Build* well or raiſe any great Arguments upon that *Foundation*. There muſt needs be ſome difference too, in the manner of *ſpeaking* it, according to the different quali-

ty of *Actions* and *Events* in the relation: But this is not the proper place yet for the *vehemence* and *contention* of the *voyce*, which muſt be kept in reſerve for a better occaſion and the following *parts* of the *Speech*.

As to the *Confirmation*, which ſets forth the main arguments of our *Cauſe*, and the *Confutation*, which conſiſts in ſolving our *Adverſaries Objections*: There lies the *greateſt ſtreſs* of our *Diſcourſe* and the *laſt effort* of the *voyce*; for as our *mind* is moſt mov'd there, upon all the fine *Figures* of *Speech* we make uſe of in *Rhetorick*, ſo 'tis there alſo we ought to ſpeak with the *utmoſt Force* and *Contention*, and to *vary* our *Pronunciation* over and above with Decency and Good Grace.

As for the *Peroration*, the *Orator* would do well to make a handſome little *Pauſe* between *this part* and the *former*, and to begin it again with a *lower Tone* and a *different Accent* from the *laſt Cadence* of his *voyce* upon the *Confutation*. After that he ſhould break

forth

ſorth upon it with a *louder voyce*, and purſue it with more Gaiety, Magnificence and triumph of his *Pronunciation*; upon an aſſurance both of the Juſtice of his Cauſe, which he preſumes ſufficiently *made good*, and of the entire ſatisfaction of his *hearers* whom he ſuppoſes fully convinc'd of his *Right* and *Integrity*. And at laſt, he ſhould arrive at the *Concluſion* of his *Speech*, like a *Veſſel* that has been long *out* at Sea; had a difficult *Voyage* on't; weather'd many dangerous *Points* and *Paſſages*, and comes into *Port Full-ſail*, with the greateſt acclamations of *Joy* and *Good Cheer*.

CHAP.

CHAP. X.

How to vary *the* Voyce *according to the* Figures of Rhetorick.

AS *Figures* are the *lights* of *Speech*, that render it moſt agreeable both for *variety* and *Good Grace*; every one of 'em carrying a long with it a particular *Air*, *Ornament* and *Novelty*: So they are to be ſpoken with a different *Tone* from the reſt of the Diſcourſe, upon an *Exclamation*. The very name of that *Figure* ſhews the reaſon; for nothing would appear ſo *Flat* and *Ridiculous*, if it were not *pronounced* with a *louder Voyce* and a more *Paſſionate Accent* than any other. As for example; when *Cicero*, in his *Oration* for *Cluentius*, ſaid of *Saſſia* that had inveigled her Son-in-Law to a *Decauche*; got him divorced from her *own Daughter*, and married him her ſelf:

ſelf: *Oh the incredible wickedneſs of the Woman! A crime that had been unheard of yet in the world, but for this abominable wretch! Oh the raging and ungovernable luſt on't! Oh laſcivious and unparallel'd impudence! Neither to ſtand in awe of the Majeſty of the* Gods *nor to regard the Honour of* Men! *Not to tremble into an Averſion at the Approach of that very* Night; *not to bluſh at the light of thoſe very* Nuptial Torches; *not to ſtumble at the threſhold of the* Chamber, *at the ſight of her* Daughter's Bridal Bed, *and at the walls, that were ſo many witneſſes of the former* Marriage! If he had ſpoken *thoſe words* without any *Elevation* of the *Voyce*, had he not deprived them of all their *Clatt*, *Ornament* and *Force*? And had he not better have ſaid then *Plainly*, without any more ado; *She was a very lewd, laſcivious and Impudent Woman to marry her Son-in-Law*; in which there would have been no Abſurdity at all and no *Paſſion* requir'd? Much better ſure, then to *pronounce* thoſe Exclamatory Expreſſions without either *Grace* or *Exclamation*.

The ſame way of *ſpeaking* muſt be us'd too upon forms of *Swearing*; eſpecially when there's ſomething extraordinary in the Affair: As that of *Demoſthenes* in his *Oration* for *Cteſiphon*, which has been ſo much eſteem'd and admir'd by the *Antients*. *You have not fail'd in that Point*, Gentlemen: *no, I* ſwear *by* thoſe *of our* Anceſtors *that ſo bravely hazzarded and won the Battel of* Marathon; *by* thoſe *that generouſly maintain'd the Fight at* Platææ; *by* thoſe *that fought by Sea at* Salamis; *by* thoſe *that were ſlain at* Artemiſium, *and by all* thoſe *other* Gallant Men *that have deſerv'd to be interr'd in publick* Monuments, *with all the Glories of Honour, Fortune and Fame.* There's no doubt now but the *Orator* pronounced this aſſeveration with a very *Elevated Tone* and a *Great Contention* of the *Voyce*; or elſe nothing would have chilled the *Paſſions* more upon the *Hearing*.

In

In a *Proſopopœia*, nature her ſelf ſhews us; Firſt that the *Orator* ought to *change* his *Voyce*, to the end it may appear as if it were not *he a ſpeaking*, but *ſome other Perſon* brought in by the By: And ſecondly, that he muſt *vary* it according to the *Diverſity*, *Character* and *Buſineſs* of the *Perſons* that he introduces, and feigns a *ſpeaking* in this Diſguiſe. For Inſtance, In thoſe two *Proſopopœia*'s which *Cicero* makes uſe of in his *Oration* for *Celius*; the *one* of the *Venerable Old Man APPIUS*, the other of the *young Rake CLODIUS*, a *Debauchée*; who may not ſee with half an eye how *differently* they are to be *ſpoken*; and how *that* ought to be *Grave* and *Severe*; but *this looſe* and *effeminate*, according to the different qualities of the *Perſons*? Read over the *one* and the *other* in the *Speech* it ſelf, and you will eaſily judge of them for the *Pronunciation*. But if you would bring in a Man talking with *himſelf*, upon a point of deliberation, and arguing in his own breaſt what he ſhould do in the matter, you muſt manage it with a *low voyce*, and intro-

duce him as if he were only *ſpeaking* to *himſelf* and within the compaſs of his *own Ears*, with a deſign not to be *overheard* by any body elſe. We have an example of this in *Tully*'s *Oration* for *Cluentius*, where he ſays of *Stalenus*; 'When the poor perfidious wretch ſaw 'a round ſum of Money brought home 'to him, he began to think of all the 'ways and *means* that Malice, Corruption 'and Fraud could invent. *Talking thus 'with himſelf.* If I ſhould let the reſt 'of the *Judges* come in now for ſnacks 'with me, what ſhould I get by the 'bargain but Danger and Diſgrace? 'Can I think of nothing, to have this '*Oppianicus* condemn'd for't? What 'then! Why, I'll try what can be 'done, *&c.* And when *Cicero* ſays again in his *Speech* for *Quintius* againſt *Nævius*'s hard-heartedneſs and inhumanity: 'you have not ask'd *Council* of 'your ſelf. You have not conſulted 'your own Conſcience and Honour. 'You have not recollected upon the 'quæſtion; *What am I a doing*? For 'two hours that are gone and paſt, muſt

'must I ruine my Friend? For failing 'an appointment, must I undo him for 'ever? The *Orator* must observe here to pronounce these words, *you have not consulted your own Conscience and Honour; you have not recollected your self upon the Question*, with as *loud a voyce* as is commonly made use of in an *Apostrophe*, upon a sudden diversion of the *Speech* to a different Person; but the *following words* must be turn'd off with a *low voyce*, as t'were in a *secret soliloquy* or a *private reflexion*.

Upon an *Apostrophe*, you ought to have a peculiar regard both to the *Circumstance* of the *Person* to whom you address your *Speech* and to the *design* you have of making use on't; so that you may adjust the *Tone* of your *voyce* to the *turn* of your *Discourse* and the *necessity* of the *figure*. For Example. *First*, when you speak to *inanimate things*, you must raise your *voyce* above an ordinary pitch or a common *tone*, as you would to people that are very *thick of hearing*. And without doubt *Cicero* himself spake with an

an *uncommon Accent* upon that fine *Apoſtrophe*, in his *Speech* for *Milo*, to this purpoſe. 'I call you to witneſs, 'you little Hills and Groves of *Alba*; 'and you Altars alſo of the *Albans*, 'that were once of the ſame Religion 'and *Antiquity* with thoſe of the *Romans*: Which, *Clodius* being hurried 'on with Sacrilegious Madneſs and Ambition, has now cut down and deſtroyed, to lay the Foundation of all his 'curſed Practices, and has prophanely 'buried them under the Weight and 'Oppreſſion of his own prodigious 'Buildings, *&c.*

Secondly, This holds alſo in an *Apoſtrophe* to *God*. For, as you raiſe your *voyce* to a proportionable height when you would be *heard* a far-off, and reach the utmoſt *Ear* of your *Audience*: So, when you ſpeak to the great *Divinity* that ſits upon his Throne in *Heaven* above, you ought to do't in a *higher ſtrain* and a *loftyer tone* of the *voyce*; than if you were only a ſpeaking to *Men* here on *Earth*, that are even as *low* as your ſelf, upon the ſame *Turf* and

and *Level*. And with this *elevated Accent* too, we muſt read all thoſe happy turns and *Apoſtrophe's*, which we meet with in the *Perorations* of the *Firſt Catalinary*, of the *laſt Oration* againſt *Verres*, and of *Pliny's Panegyrick* to *Trajan*.

Upon a *Dialogiſm*, or *Conference*, where *two Perſons* are brought in as 'twere *Dialoguing* one another, one of 'em moving the *Queſtion* and t'other making the *Anſwer*, you muſt change your *voyce* by turns, as if *two Men* were really a talking together. We have an example of this, in the *Dialogiſm*, which *Cicero* makes uſe of in his *Oration* for *Plancius*; where he firſt perſonates *Laterenſis* a ſpeaking for *himſelf* and complaining againſt the People for preferring *Plancius* before *him* to the Commiſſion of *EDILE*; and then brings in *Plancius* as it were anſwering his *Competitor's Objections* and juſtifying the *Election*, in a feigned Conference betwixt the *two Candidates* for the Office. *The People have not judg'd right*. But they have judged. *They ought*

ought not to have done so. But they have don't. *I cannot endure it.* But many better Men of the wiſeſt and moſt Illuſtrious Citizens have endured it before you: *&c.* And that *dialogiſm* in his *Oration* for *Flaccus*, upon the Examination of *Aſclepiades* againſt him, is of the ſame quality and requires the ſame change of the *voyce*. *Let's hear* Sextilius, what he has to ſay. *I have not brought him a long with me*, ſay you. Produce his Papers and Accounts then in *Court*. *I have not brought them neither.* Where are your Brothers? Let them appear at leaſt. *I have not Subpœna'd them hither for Witneſſes.* Why then, ſhall we take that for a Crime or good Evidence, whatever *Aſclepiades* alone, a Man of a notorious character, ſhall pleaſe, forſooth, to charge upon us without any Account, Credit or Authority? Upon theſe *Conferences* and *Rencounters*, we muſt always obſerve to *pronounce* the *Anſwer* with a *different Tone* from the laſt Cadence of the foregoing *Queſtion* and *Objection*.

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In the *Figure* call'd *Epimone* by the Greeks, and which *we* may call *Inſiſtance*, whereby the *Orator* preſſes his *Adverſary* to a pinch and dwells upon it; *inſiſting* ſtill upon the ſame argument, and expreſſing it home to him ſeveral ways over and over till he ſeems aſham'd of it, and confounded at the Repetition. Here the *Orator* muſt make uſe of a *briſk*, *preſſing* and *inſulting voyce*, where he lays the main ſtreſs of his Speech and clinches it upon the *hearers*. As when *Tully* ſays in his *Oration* for *Ligarius*: 'What did you, '*Tubero*, in the Battel of *Pharſalia*, 'with your Sword drawn there? Againſt 'whoſe breaſt did you direct the point 'of it? What was the ſenſe of your 'Weapon, the deſign of your Arms 'the Intention of your appearance? 'Where were your thoughts, your 'wiſhes, your deſires, your expectati-'ons? What meant thoſe Eyes, that 'Zeal, that Paſſion, that hand, that 'Weapon? But I urge the thing too far 'upon him: The young Man is aſham'd, 'and in Confuſion at the Conviction; 'I'll ſay no more. And ſo likewiſe

when

when *Craſſus* was a pleading in *Court* againſt the lewd *Debauchée*, *BRUTUS*, ſeeing the *Corps* of *Junia*, the *Old Matron* and Mother of his Family, carried By at the ſame time in publick pomp and Parade to her Grave, took occaſion to ſay thus to that diſſolute *Spark*. 'What do *you* there, you looſe and 'lazy *Brutus*? What *news* would you 'have that venerable *defunct* carry of 'you, to your *Father* in another world? 'What do you pretend ſhe ſhould acquaint the Illuſtrious Dead withall, 'whoſe *Images* you ſee born before her 'Herſe? What ſhall ſhe ſay to your 'Grandfathers, and eſpecially to the 'famous *Lucius Brutus*, whom the people are beholden to for aſſerting 'their Liberties and freeing them 'from the Government and Tyranny 'of *Kings*? Upon what noble Study, 'upon what glorious deſign, upon what 'Virtue ſhall ſhe tell 'em you employ 'your Time? *Upon improvement of 'your Eſtate?* That's below your Character, and does not become your 'Nobility: But ſuppoſe it *did*, you 'have not a foot of Land left; you 'have ſpent it all in *Debauchery* and

'Ex-

'Extravagance. *Upon the knowledge of*
'*the Law*? That would be to follow
'the footſteps of your *Father* indeed
'and to inherit his Glories; but ſhe'll
'ſay you have ſold your Houſe, and
'not reſerv'd among all the *Moveables*
'ſo much as your *Father*'s *Chair*, out
'of which he ſpake ſo many *Oracles*.
'*Upon the Exerciſe of Arms*? But you
'never ſaw a *Battle* fought ſave only
'in *Paper* and *Picture*. *Upon the ſtudy*
'*of Eloquence*? But you do not know
'the very *Rudiments* of *Rhetorick*: And
'if you have any thing of a *voyce*, or
'a faculty at *pratling*, you employ it
'all to your own diſadvantage, and
'make a trade of your foul calum-
'nies and bawdy expreſſions. Infa-
'mous creature! Dare you then be-
'hold the day? Dare you look upon
'this Aſſembly? Dare you ſhew your
'head now in the *Court*, in the Town,
'in the buſineſs or Converſation of
'Men? Is not your Conſcience ſtruck
'with Horror; does it not fly in your
'Face, when you caſt your Eyes upon that
'dead *Body* there, and thoſe Images
'which have not the leaſt hope left of
'finding, either any imitation of 'em in

'your

'your manners, or any place for 'em 'in that which was once your Houſe? This *Figure* that great *Orator*, as *Tully* ſays, did attend and enforce with a *Pronunciation* wonderfully *Grave* and *Preſſing*, *Solemn* and *Clinching*.

Upon a *Parrheſia*, or the *bold Figure* of taking the *liberty* to ſay every thing we have a mind to ſay, let the danger be what it will, where there's any confidence in the *Cauſe*, or any fear of loſing the Point, our *voyce* muſt be *full* and *loud*, as upon theſe words of *Tully* in his *Oration* for *Ligarius*. 'Oh admirable Clemency; worthy of 'eternal praiſe, honour and memory. '*Cicero* has the boldneſs now before '*Cæſar* to confeſs *himſelf* guilty of a 'Crime, for which he cannot endure '*another* ſhould be falſly arraign'd, nei-'ther does he fear the private reſent-'ments of his *Judge* for't. See how 'undaunted I am now, upon the con-'fidence of your Goodneſs. See the 'great lights of Generoſity and Wiſ-'dom that countenance me from your 'Royal Aſpect. I will raiſe my *voyce*

'as

'as *loud* as I can, that all the People 'of *Rome* may hear me. The War 'being begun, Sir, and almost ended, 'I went over to your *Enemy*'s *Camp* be- 'fore the finishing stroke of it, upon 'my *own choice* and without any *Com- 'pulsion*. The *voyce* must be as *round* and as *frank* too, when the *Lawyer* is forc'd *to plead* in *private* and *Speaks* things that he would have the whole world *hear*; as in these words of a *Famous Councellour*, spoken sometime since in the *Parliament of Paris*. 'This 'Audience will either deliver *France* 'from the upstart Monsters that are 'bred here to destroy it: or else, if 'their cunning *Policies*; if their tricks 'of slight and artifice, if their reports 'that are spread abroad bear-up and 'take: I say it *aloud* (They have 'found out the way to shut up the 'Gates upon us; but my *voyce* shall ring 'to the *Four Corners* of the Kingdom: 'And I will transmit it now to Posteri- 'ty, which will judge without Fear and 'Prejudice, who have been the best *French- 'men*, the Truest Subjects, and the most 'desirous of leaving their Country a Li-

'berty

'berty after them, like unto that which 'we have recieved from our *Anceſtors*:) 'I ſay it *aloud* then, and will raiſe 'my *voyce* to the utmoſt effort of it; 'They will do us more miſchief yet then 'ever they did or we are aware of. Where it is eaſie to perceive with what *Paſſion* and *Height of Voyce* the *Orator* ſpake thoſe words, and how he *pronounced* himſelf with the *boldeſt Elevation*.

Upon a *Climax*, or a *Gradation*; where the *Diſcourſe* climbs up by ſeveral *clauſes* of a Sentence to a *Period* or Full Point; 'tis manifeſt that the *Voyce* muſt be rais'd accordingly by the ſame degrees of *elevation* to anſwer every *ſtep* of the *Figure*, till it is at the utmoſt *height* of it: as upon this *Climax* of *Cicero*'s in his laſt *Speech* againſt *Verres*. 'To lay a *Roman Citizen* by the Heels, 'and in Irons, is a bold attempt; to 'whip him, an Abominable Crime; to 'put him to Death, a notorious piece 'of *Parricide*. What ſhall I ſay of ex-'ecuting him upon the *Croſs*? I can-'not find a word to expreſs ſuch a 'wicked

'wicked horrible attempt. And upon another, in a *Remonſtrance* to the *City of Paris*, after the death of *Henry the Third*. 'Thou could not endure ſo *Debonnaire* 'and Gallant a *King*. What do I ſay, 'could not endure him? 'Tis far worſe 'than ſo. Thou baniſh'd him his *Town*, his '*Houſe*, and his *Bed*. What *Baniſh'd* him? 'Thou purſu'd him. What, *purſued* him? 'Thou *murther'd* him; thou *canonized* 'his *Aſſaſſinator*, and made *Bonefires* 'and *Illuminations* upon his *Death*.

Upon an *Apoſiopeſis*, or *holding one's peace* and concealing what might be *ſaid* farther in the matter, the *Orator* muſt *lower his voyce* a *tone* or two, and pronounce the foregoing words that introduce it with the *higheſt Accent*; as in this of *Demoſthenes* for *Cteſiphon*: 'For I can ſay of my ſelf.—— 'But I will not ſay any thing *piquant* 'or *ſevere* at the beginning, though 'every body ſees he is come to accuſe 'me of *Alacrity* and *Lightneſs of* '*Heart*.

In

In a *ſubjection*, where ſeveral *queſtions* are put and an *anſwer* made to every one of them, the *Orator* muſt *vary his voyce*, and give the *Interogation* one *Tone*, and the *Anſwer*, *another*; either pronouncing the *demand* higher and the *anſwer* lower, or on the contrary; as when *Cicero* ſays in his *Oration* for *Flaccus*. 'And indeed, *Sirs*, to what other 'aſſiſtance ſhall I apply my ſelf now? 'What other help ſhall I beg? What 'other Power ſhall I implore? Shall I 'addreſs to the *Senators*. The *Senate* 'it ſelf craves your aſſiſtance, and 'know, that you alone have the power 'to confirm their authority. Shall I 'addreſs to the *Roman Knights*? you 'that are Heads of that *order* here, 'know the ſentiments of all the reſt. 'Shall I addreſs to the *Commons*? They 'have given up to you all their power 'and authority of judging our Affairs. And in this again for *Sylla*. 'When the *Plot* grew high, and all 'things were ready for a diſpatch, where 'was *Sylla*, I pray? Was he at *Rome*? 'Nay, he was a great way off from that 'place. Was he in thoſe Legions and

'Forces,

'Forces, which *Cataline* went about to 'raiſe? He was yet further off ſtill. 'Was he in the field of *Camertus*, of '*Picenum*, or of *Gaul*? Whither did 'the fury of this Conſpiracy tranſport 'him; What places did he invade, or 'whoſe minds did he infect there? 'Nothing more falſe. He was then at '*Naples*, in that part of *Italy* which 'was not in the leaſt ſuſpected.

In an *Antitheſis*, he muſt diſtinguiſh upon both the *contraries*, and pronounce the *firſt* of 'em with a different *Tone* from the *latter*; *this* with a *louder Accent* than *that*, to ſhew the oppoſition betwixt the *one* and the *other* and to adjuſt the *voyce* to the *Contrariety*, as in this example of it in the *ſecond Catalinary*: 'If we will but compare *both* '*parties*, and weigh the Juſtice and the 'Reaſons of the *one* againſt the *other*, 'we ſhall find how inconſiderable our 'Enemies are and how eaſie it is to 'conquer them. For modeſty fights 'on *this ſide*, and impudence on *that*: '*Here*'s purity of manners, there *Impurity*; *Here*'s Faith, *there* Fraud; '*Here*'s Piety, *there* Wickedneſs;

'*Here*'s Conſtancy, *there* Fool-hardi-
'neſs; *Here*'s Honour, *there* Infamy;
'*Here*'s Continence, *there* Luſt. *Here*,
'in fine, Juſtice, Temperance, Cou-
'rage, Prudence and all kind of *Virtues*
'are in Confederacy, and contending
'with Injuſtice, with Luxury, with
'Cowardice, with Temerity and all
'kind of *vices* got a head together upon
'the *Rendezvous*. *Here* Abundance makes
'War upon Neceſſity, Reaſon diſputes
'it againſt Madneſs, Good Senſe a-
'gainſt Folly, certain Hope againſt Deſ-
'pair, and Aſſurance againſt Uncer-
'tainty. And if the hearts of Men
'ſhould fail 'em now, in ſuch a fa-
'mous *Rencounter* as this, would not
'the *Gods* declare themſelves in fa-
'vour of ſo juſt a Quarrel, vindicate
'your *Cauſe* againſt the foulеſt of
'Crimes, and give *thoſe Heroick virtues*
'of *yours* the victory over *theſe abomi-*
'*nable vices* of a *Conſpirator*?

Upon the *figure* which the Greeks call *Anadiploſis*; That is to ſay, a *redoubling*, or an immediate *repetition* of the ſame word: As, 'It was, it 'was a virtue formerly in this *Com-*
monwealth,

'*monwealth*, &c. The *Senate* knows all 'this, the *Conſul* ſees it, and yet *Ca*-'*taline* lives: Nay he does not only '*live*, but comes into the *Senate* too; '&c. And nevertheleſs, you *live*; and '*live*, not to forſake, but to confirm 'your preſumption and impudence; '&c. He has reign'd three and twen-'ty years now, and reigns ſtill with 'ſo much Inſolence, that he never 'abſconds for't. The *Orator* muſt give the ſame *word repeated* here a different ſound, and pronounce it the *ſecond* time over far *louder* and *ſtronger* than at the *Firſt*.

In an *Anaphora*, where one and the *ſame word* is repeated over and over in the *beginning* either of ſeveral Sentences one after another, or of ſeve-ral clauſes of the ſame Sentence; as it is in the *Oration* for the *Manilian Law*: 'A witneſs of it is *Italy*, which 'the Conquerour himſelf confeſs'd was 'owing its deliverance to *Pompey*'s Bra-'very and Council: *A witneſs* of it is '*Sicily*, which he ſav'd from a Thou-'ſand imminent dangers that begirt it

'on all sides, by the Wisdom of his 'Conduct and the quickness of his Dis- 'patches, without ever striking a blow 'for't: *A witness* of it is *Africa*, op- 'press'd with the numerous Armies of 'the Enemies, where he made the Field 'flow with the Blood of the Slain: *A* 'witness on't is *France*, &c. And in the second *Philippick* again: 'My Con- 'sulship does not please MARK 'ANTONY at all; but this is 'my Glory, that it has *pleas'd* all ho- 'nest Men. It *pleas'd P. SERVILIUS*, 'whom I name the first as the oldest of 'the *Consuls*, and the last that died in our 'Time. It *pleased Q. CATULUS*, 'whose Credit and Authority will ne- 'ver die in this Commonwealth. It 'pleased the two *LUCULLUSES*, 'M. CRASSUS, *Q. HORTENSIUS*, *L. MURÆNA*, that 'were *all* then appointed to the *Consu-* 'lar Dignity. It *pleased* several others 'also, whose Reputation will always 'be had in Honour and Veneration of 'the *Republick*. He must pronounce the *word* here *repeated*, always with the same *Accent* and *Sound*; but in a dif- ferent manner from the *Pronunciation* of

of all the *other parts* of the *Period*, to give the *Figure* its due *Emphaſis* and *Diſtinction* in his Diſcourſe, upon the *Repetition* of the *ſame words*. And ſo again in an *Epizeuxis*, when the *ſame word* is reiterated ſeveral times over one after another at the *end of Sentences*, he muſt likewiſe humour the *Emphatical Redoubling* of the word, with the *ſame Accent* of his *Voyce*; as it is in the ſame *Philippick* above mentioned: 'You lament the loſs of three Armies of *Romans* that were *ruined*. 'Twas *MARK ANTONY ruined* them. You reſent the *Death* of ſo many Noble and Famous Citizens *deſtroy'd*. 'Twas *MARK ANTONY deſtroyed* them. The Authority of the *Senate* ſuffers extreamly, and is *intrenched upon*. 'Tis *MARK ANTONY intrenches upon't*, and does it this Diſgrace, *&c.* Or when ſeveral *words* are repeated over and over again, as they are in the *Seventh Philippick*: 'What! *Sirs*, when you decreed ſuch great and juſt honours to *Young Caſar* for raiſing an Army againſt *MARK ANTONY*;

'did you not then declare *MARK ANTONY an Enemy to the Commonwealth*? When you order'd the 'Thanks and the Praise of the Whole 'House to be given to those old Disci-'plined Soldiers that listed themselves 'Voluntiers in *Cæsar*'s Service and fol-'lowed him to the War; did you not 'then declare *MARK ANTONY* 'an Enemy to the Commonwealth? And 'when you promis'd a reward to the 'strongest Legions for coming over to 'us from *Antony*, that usurp'd the 'Title of *Consul* and was our vowed 'Adversary; did you not then declare '*MARK ANTONY an Enemy to* 'the Commonwealth, &c.

CHAP.

CHAP. XI.

Of the Pronunciation *of* Words *and* Sentences.

Sentences commonly conſiſt of two principal Parts, that are link'd together with certain *Particles*; which the *Grammarians* call *Cauſals*, *Copulatives*, *Conditionals*, *Comparatives*, *Relatives* or *Adverſatives*: But they are not *All* of the *ſame meaſure* and *length*.

For there are *ſome Sentences* very *ſhort*; each part of which is but a *ſimple expreſſion* and conſiſts only of *one ſingle Propoſition*; as theſe of *Malherbe*.

'He died young, but he died happy.
'His Friends have not had him long,
'but his Death is the greateſt Trouble
'and Grief they ever had for the
'Love and the Loſs of him. He has
'enjoyed

'enjoyed the *Sweets* of the World on-
'ly for a little while, but he never taſt-
'ed the *Bitters* on't. He has not taken
'a *long Walk*, but he went only upon
'*Flowers*. Whatever Life has of Rug-
'ged, or of Harſh, *Piquant* and Unea-
'ſie, was to come in thoſe years which
'he has not lived to ſee. Thoſe *Periods*
may not only be *pronounced* with *one Breath*; but can hardly be *pronounced otherwiſe*, without *prejudice* to the *expreſſion*.

There are *ſome Sentences* again, *longer*, as thoſe in the ſame *Author*.
'Look upon the World as a Place
'where you will be loſing ſomething
'every Day, till you have loſt *All* and
'have no more to loſe; and with thoſe
'Meditations prepoſſeſs your dear Soul,
'that having its Original from *Hea-*
'*ven*, it will one Day have the happi-
'neſs to return *thither*. And thoſe may be *pronounced* all at a *Breath* too, if the *Voice* be naturally *good* for any thing: and however, you ought alſo to do it as well as you can; for a *Period* ſo pronounced looks *rounder*, and appears

pears with more *Beauty* and *Force*, than it would do upon *ſeveral Breathings* by fits. For this purpoſe, you muſt make it your main Buſineſs to acquire a *long-winded Habit* by Study and Exercice: but that muſt be done by degrees: For *Nature* is not chang'd in an inſtant from a *ſhort Breath* to a *long one*. *Nature* indeed is abſolutely neceſſary in the matter; but *Art* alſo can do much towards the accompliſhing of this end: and we read in the *Bibliotheca* of *Photius*, that *Demoſthenes*, who had naturally a very *ſhort Breath*; finding that he had need of a very *long one* to ſpeak upon Publick Occaſions, gave *Neoptolemus* the *Stage-player*, and a great *Actor* of *Comedy*, a *thouſand Drachms* to teach him this *Art*; which he became Maſter of at laſt to perfection by the force of Practice and by exerciſing himſelf upon all the difficulties of *Reſpiration*. You muſt likewiſe exert your Faculties, as *he* did, and neither ſpare any time, nor pains, nor coſt, to make your ſelf *long-winded* and an *Orator*.

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There are other *Periods* that have a longer *Train* yet, and take a larger *Tour* than either of the former; which you cannot *pronounce* without taking your *Breath* once or twice; as this of St. *Bernard* for inſtance. 'As it is 'prejudicial to one's Health to take 'Food and not to digeſt it, becauſe 'Crude and Indigeſted Meats create ill 'Humours, and do not nouriſh, but 'clog and corrupt the Body: So when 'the Stomach of the *Soul*, that is, the '*Memory*, is fill'd with a great deal of 'Knowledge; if this Knowledge be 'not well digeſted by the warmth of '*Charity*; if it do not diffuſe it ſelf after 'that through the *Arteries* and *Marrow* 'of the *Soul* and paſs into the *Manners* 'and *Actions* of Men; and if it does not 'become *good* it ſelf upon knowing 'what is good, and what goes to the 'making of a good Life; does not *this* '*Knowledge* turn into *Sin*, as *that Nu-*'*triment* does into *bad Humours?* You muſt pronounce the *firſt part* of that *Period* without ever taking *Breath* for't; but you cannot pronounce the

ſecond

ſecond in the ſame manner; So that you ought rather to make a *pauſe* upon't, than force your *Voice* to an Abſurdity and run your ſelf quite *out of Breath*; which would be very *ungenteel* and *indecent*. Only you muſt take care by the Way to *ſtop* in proper and convenient Places: that is to ſay, after *two Points*, a *Colon*, or a *Semi-colon*, or at leaſt after a *Comma*; for to do it otherwiſe, or *oftner*, would be a thing extremely *diſagreeable*. Nothing is more *untoward*, and *uncourtly* than to break off in the *middle* of a Word or an Expreſſion.

In fine, there's another ſort of *Periods*, that the *Rhetoricians* call *Spiritus*; which have not the ſame Order, Scope and Compoſition of thoſe Sentences that are properly called *Periods*, but only couch and contain a great number of *Articles*, ſimply propounded all in the ſame manner; as this of the aforeſaid *Father* again for an Example: 'Let your *Spirit* reſt upon thoſe *Prelates* who fear nothing but *God*, and 'Hope nothing but *God*: Who being 'ſent

'sent into Provinces, go not after *Gold*, 'but follow *Jesus Christ*? Who do not 'believe their Missions to be for a '*Money-Bank*, but seek the Fruits of 'their labour for *God*, and not Presents 'for *themselves*: Who are, a *John Bap-* 'tist to *Kings* and *Princes*; a *Moses* to 'Ægyptians; a *Phineas* to *Fornicators*; 'an *Elias* to *Idolaters*; an *Elisha* to 'Niggards; a *Peter* to *Liars*; a *Paul* 'to *Blasphemers*; a *Christ* to *Mercena-* 'ries and *Mony-changers*: Who do not 'despise the People, but instruct them: 'Who do not flatter the *Rich*, but rebuke 'them: Who do not oppress the *Poor*, 'but relieve them: Who do not dread 'the Menaces of Princes, but contemn 'them: Who do not go into their 'Assemblies in Trouble, nor come out 'again in Anger: Who do not *rob* 'Churches, but *reform* them: Who do 'not pick People's Pockets, but comfort 'their Hearts and correct their Vices: 'Who take care of their own Reputa- 'tion, and bear no Malice to another's: 'Who love Prayer and apply them- 'selves to Devotion: And who, in 'all Affairs of the World, have more 'confidence in their Prayers, than in

'their

'their Induſtry and Labour, whereby
'their Diſcourſes may be Edifying;
'whereby their Lives may be Juſt;
'whereby their Preſence may be Agree-
'able; whereby their Memories may be
'Bleſſed: Who render themſelves A-
'miable, not by *Words* but by *Deeds*;
'and Venerable, not by *Pomp* or *State*,
'but by their *Actions*: Who are Hum-
'ble with the Humble, and Innocent
'with the Innocent; but rebuke the
'hard-hearted with boldneſs and ſeve-
'rity; who reprimand the Wicked with
'Authority, and who render to the
'Proud according to their Deſerts:
'Who neither inrich themſelves, nor
'their Parents, nor their Officers with
'the Portion of the Widow and the
'Patrimony of the Crucifi'd; but who
'give *gratis* that which they received
'*gratis*, and do *Right* out of meer good
'Will to them that ſuffer *Wrong*: Who
'teſtifie, in fine, they have received
'the divine *Spirit*, as the *ſeventy Judges*
'did the *Spirit* of *Moſes*; who both
'abſent and preſent endeavour to pleaſe
'*you* and to pleaſe *God*; who return
'*home* to you now wearied, but not la-

'den

'den with the Spoyls of Nations; and 'who do not glory in having brought 'away with them the moſt curious and 'pretious things of the Countries whi-'ther they were ſent, but in leaving 'behind them Peace to *Kingdoms*, Laws 'to *Barbarians*, Quiet to *Monaſteries*, 'Order to *Churches*, Diſcipline to the '*Clergy* and a People Juſt to *God*. In ſuch *Periods* as thoſe, you are upon no force at all to ſtrein your *Lungs*; for you may take your *Breath* as often as you ſhall have occaſion, and make an *equal pauſe* at every *Article* they contain; there being no manner of Reaſon why you ſhould not make a ſtop upon *one* as well as *another*. So much for what concerns the *Breath* and its *Pauſes*; when and where it is to be taken upon all ſorts of *Periods*. As for what remains to be ſaid of it, I think the *Orator* would do well to obſerve the following Rules.

You muſt not diſtinguiſh the *parts* of a *Period*, as if there were more *Periods* then one in a Sentence; and yet you muſt make ſome Diſtinction too, that the

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Auditor may more eaſily diſcover the *ſeveral Clauſes* of it one from another: But this is to be done eſpecially, when the *Period* is *longer* than ordinary; otherwiſe the *Mind* and the *Memory* of thoſe that hear you, and perhaps your own faculties too, would be *confounded*: and the *Period*, tho' never ſo well turned, would perplex the *Pronunciation* and appear embaraſſed by the *length* of it. However when there are ſeveral *Clauſes* in a *Sentence*, and every one of them requires a peculiar diſtinction for ſome reaſon or other, you would do well to diſtinguiſh them by the *Pronunciation*, but without taking your *Breath* for all that; except there be ſo many of 'em, that one ſingle *Reſpiration* cannot ſerve all their Turns, nor reach the end of the whole *Period*. *Cicero* without doubt obſerved that upon this *Period* of his *Oration* for the *Manilian Law*. 'What 'a ſhameful thing 'tis, Sirs, that he 'who Maſſacred ſuch a vaſt Number of 'our *Citizens* in one Day throughout all '*Aſia*, in ſo many *Cities* there, at a '*Word's* Warning and upon one ſingle '*Diſpatch*; has not only not condign'd 'Puniſhment

'Puniſhmennt yet for ſo barbarous a 'Crime, but has reigned now *three and* 'twenty *Years* ſince that *Butchery*: and 'reigned too with ſo much Inſolence, 'that he neither lurks for it in the King-'dom of *Pontus* nor in the obſcurity of '*Cappadocia*; but Hectors in the Inhe-'ritance of his Fore-fathers, braves 'you in your own Revenues, and 'appears in the open Light of all '*Aſia*.

'Tis proper to make a *pauſe* upon every *Period*, but it muſt be a very *ſhort* one upon *ſhort* ones, and a little *longer* upon *long* ones: For, over and above that it very much conduces to the better diſtinguiſhing of *Periods* among themſelves, and does not a little aſſiſt the *Underſtanding* and the *Memory* of the *Hearer*; it is almoſt incredible how it alſo *reinforces* the *Lungs*, the *Breaſt* and the *Arteries* of the *Speaker*: And if you do but practice this *Rule* you will find the benefit and advantage of it by Experience. I would adviſe you alſo to take care to begin the *following Period* always a degree *lower* than you concluded

cluded the *firſt*; which will both contribute to the *variation* of your *Voice* and to the *reinforcement* of your *Organs*. Sometimes on the contrary, 'tis better to begin it with a *Tone* a little *higher* than the *Cadence* of the *laſt*, according as the *Orator* ſhall beſt judge of the Nature and the neceſſity of the *Subject*: which will ſerve alſo to *vary* even the *variation of the Voice* it ſelf; for you muſt not do't always on the *ſame faſhion* or in the *ſame Key*.

There's another Obſervation yet which I have to make here. 'Tis this. When you have a *Period* to Pronounce that requires a great *contention* or *elevation* of the *Voice*, you muſt moderate and manage your *Voice* with good Conduct upon *thoſe Periods* that precede it; leſt by employing the whole *force* of it upon *thoſe*, you be ſpent and conſtrained at laſt to pronounce *this languidly*, which requires more of *vigour*, *vehemency* and *effort*. 'Tis this Government that *Roſcius* and *Eſopus*, two of the famouſeſt *Actors* the *Romans* ever had, very well obſerved; as *Tully* takes notice in his *third Book* of

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the Orator. For *Roscius* didnot rehearse *these Verses*.

The brave Warrior's noble Choice and (Shield,
Is Honour, not the Booty of the Field.

with all the *vehemence of Action* and *Gesture*, that he might have done; but altogether *simply*, with *moderation* and *conduct*, to the end that falling immediately upon this *exclamatory Period*;

What is't I see! he comes Arm'd,
Even into our very Temples!

he might *act* it more *earnestly*, represent it more *strongly*, and accent it with *greater Admiration* and *Astonishment*. And *Esopus* did not pronounce *these* Words,

Where shall I find Relief?
Or whither shall I fly?

with all the *contention* of *Voice* and *Accent* within the compass of his Power; but *softly* or *languidly*, and without any im-

immoderate *Action* at all; having a regard all the while to what immediately follows;

But, O Father, O Country,
O Houſe of Priam!

which he could not have ſpoken with all *neceſſary Exclamation*, if he had already ſpent himſelf and as it were exhauſted his *Voice* beforehand upon a *former Emotion* and *Violence*. Thus *Painters* repreſent *ſome Parts* of a *Piece* with *Shades* and *Diſtances*, to ſet-off *others* with greater *light* and *advantage* and to make them *bear* ſo *Maſterly*, that one would almoſt ſwear they *ſtood out* of the *Picture* and have *Life*.

From *Periods* and *perfect Sentences*, I come now to *Words*. *Firſt*, you muſt obſerve to *pronounce* them according to *common cuſtom* and the *ordinary Converſation* of thoſe that *ſpeak well*. In every *Country* or *Province*, there are certain *vicious Pronunciations* and *Dialects*, that are peculiar to particular People; either for the *quantity* of *Syllables*, as we find where they pronounce the firſt *Syllable*

lable of *VALET*, of *HABIT*, of *PAPIER*, *long*, and the first of *Teſte*, of *Paſte*, &c. *ſhort*; or, for the *ſound* of *Vowels*, as there are ſome People make uſe of an *e Open*, or *Neuter*, inſtead of an *e Shut* and *Maſculine*, in the Words *MERE*, *PERE*, *FRERE*; or, for the *Eliſion* of an *e*, where it ought not to be *left-out*, as there are ſome ſay *PARL'IL*, inſtead of *PARLE-T-IL*; or, for the *Addition* of an *e* at the *beginning* of a Word, where it ought not to be us'd, as there are ſome Places where they both ſay and write *L'ESPLENDEUR*, *L'ESCANDALE*, *L'ESPHERE*; or, for the *s* which ſome People *inſert* where it ought not to be *inſerted*, writing and pronouncing *CONSTRAINDRE* for *CONTRAINDRE*; and which they *omit* again where it ought not to be *omitted*, as in *JUSQUES* and *PRESQUE*, pronouncing them *JUQUE* and *PREQUE*; or, for the *Letter* h, which ſome do not *pronounce* with an *Aſpiration*, where it ought to be *pronounced* harſhly; as *they* that ſay *L'HAZ-*

L'HAZZARD, L'HARANGUE, L'HALEBARDE. There are alſo many more *Corruptions* crept into vulgar Heads, and *talkt* into *cuſtom* among the common People in *City* as well as *Country*; not excepting even *that* where the *Court is kept*: For you ſhall meet with a *falſe Pronunciation* now a days at *Paris*, as well as you might have done formerly at *Athens*. But a Man that *ſpeaks in Publick* ought carefully to avoid all thoſe *faults* abovemention'd, for fear of being laugh'd at and treated with the contempt of a *fleering Auditory*; which was the *Sophiſter Pauſanias*'s Misfortune, of whom *Philiſcus* writes that he ſpake *coarſely*, and pronounced his Words very *groſs* and *corrupt*; making *long* Syllables *ſhort*, and *ſhort* ones *long*: for though he was an *eloquent Perſon* in all other reſpects, a *ready Wit*, and famous for *ſpeaking off Hand*; he was compared yet for his *unhandſome Pronunciation*, to a *Cook* that could not dreſs good Meat well when he had it in his Hands, and made but a very bad Diſh of the beſt in the Market. For this purpoſe, he muſt converſe

verſe as much as poſſible with *Perſons* that ſpeak better than *himſelf*; obſerve their *Pronunciation* ſo nicely as to make it his *own*; and not only not be aſham'd to ask their advice, upon a *doubt*, how to pronounce ſuch and ſuch *Words*; but deſire them alſo to ſet him right at every turn, if he chance to *blunder* and be *out* in the *Pronunciation* of other *Words*, where he makes *no ſcruple* at all: ſo that by little and little he may *poliſh* his *Speech* to that perfection at laſt in good Converſation and *Private Diſcourſe*, that not a *Word which drops from his Mouth* ſhall fall into *Contempt* or diſoblige his *Hearers* in *Publick*.

My *next Obſervation* is this; that he muſt pronounce *emphatical Words* with an *emphaſis* and a *diſtinction*: Whether it be to *affirm* ſtrongly; as, *certainly*, *aſſuredly*, *infallibly*, *undoubtedly*, *neceſſarily*, *abſolutely*, *expreſsly*, *manifeſtly*, are Words of a very *ſtrong* and *poſitive Pronunciation*: or, to *Praiſe* and *Extol*; as, *admirable*, *incredible*, *incomparable*, *ineffable*, *ineſtimable*, *glorious*, *glittering*, *pompous*, *triumphant*, *illuſtrious*, *heroick*, *auguſt*,

auguſt, *majeſtick*, *adorable*, are terms of *Honour* that muſt be pronounced with a *magnificent Tone*: or to *diſpraiſe* and *deteſt*; as *cruel*, *heinous*, *wicked*, *deteſtable*, *abominable*, *execrable*, *monſtrous*, which are all to be pronounced with a moſt *Paſſionate* and *loud Voyce*: or, to *complain* and *lament*; as, *unfortunate*, *miſerable*, *fatal*, *mournful*, *pitiful*, *deplorable*, *lamentable*, are all *ſorrowful Words* and require a *melancholy Accent*. He muſt alſo *lay* more ſtreſs upon *Words of Quantity*; as, *grand*, *high*, *ſublime*, *profound*, *long*, *large*, *innumerable*, *eternal*; as well as upon *Words of Univerſality*; as *all the World*, *generally*, *every where*, *always*, *never*: Here the *Pronunciation* muſt be pois'd to a certain *gravity* and *height* of *Accent*. As for thoſe terms of *extenuation* and *ſlight*; as, *pittiful*, *inſignificant*, *little*, *low*, *mean*, *deſpicable*, *feeble*, he muſt pronounce 'em with a very *low*, *leſſening*, *abject Voyce*, and an *Accent* of the greateſt *ſcorn* and *diſdain*. For the purpoſe: If a *Divine* a *Preaching*, ſhould bring-in a Soul labouring under the ſenſe of many great Infirmities, and ſaying: *When I ſearch'd into the Faith of my Heart, I found it ſo weak*,

weak, *ſo imperfect*, *ſo languiſhing*, &c. To ſpeak that Reſentment with an *elevated Tone* or any *great Contention* of the *Voyce*, would be a *ridiculous Pronunciation*, and contrary to the very *Nature* of things, as well as the *Rules* of Sence, Reaſon and Reflection. For thoſe Words of *weak*, *imperfect*, *languiſhing*, require a *doleful Accent*, an *Accent* of *Moan*, and a *low* as well as a *ſlow Voyce*. This Diſtinction of the *Pronunciation*, beſides that it is more *agreeable* to the things ſignified by ſuch Words, will ſerve over and above for the *variation of the Voyce*, which the *Orator* muſt always make it his Buſineſs to obſerve.

To *conclude* this *Diſcourſe*: I ſhall add, that you muſt keep-up your *Voyce* ſtill to an *audible height* upon the *Pronunciation* of the *laſt Words* of the *Period*; ſo that they may be as *well*, not to ſay better *heard* than the *reſt*: But this is to be done chiefly, when thoſe final Words are compoſed of *Syllables* that make but a *weak* and a *dull Sound* of *themſelves*. For if your *Period* were to conclude

conclude with theſe Words, *une ſplendeur éclatante et incomparable*; though you ſhould not raiſe your *Voyce* upon 'em, nor make 'em *ring* half ſo *loud a peal* as you might in the *Ears* of your *Auditors*, they would not fail yet of being *heard* well enough for all that, becauſe of the *great* and *ſtrong Sound* which the *Letters a* and *o* make of *themſelves* in that expreſſion. But if your *Sentence* were to end with theſe Words, *Ce n'eſt q'une figure, une type, & une ſimilitude*; and you ſhould pronounce 'em *faintly*, they would *die* in your own *Mouth* and never reach the *Ear* of your neareſt *Auditor* under your Noſe, becauſe the *Letters e, i,* and *u* have ſo *little* of *Sound* in *themſelves*, and appear very *low* and *flat* off the *Lip*. This *Præcept* upon the *Pronunciation* of the *laſt Words* of *Sentences* ought to be as much taken notice of and practic'd as any other; for moſt of our *Publick Orators* now a days commonly fail in this Point.

CHAP. XII.

Of Geſture, *in* General.

THIS *Time* now to come to *Geſture*, which is of no little importance and advantage to a Man that *ſpeaks in Publick*; for it qualifies the *Orator* to convey the *Thoughts* and the *Paſſions* of his Mind to his *Auditors* with greater force and delight; their Senſes being far more effectually wrought upon by *Pronunciation* and *Geſture TOGETHER*, than by *Pronunciation ALONE*. For this reaſon, when a Man is *Hearing* a *Sermon*, he deſires mightily to ſee the *Face* of the *Preacher*; and if his *Pew* deprive him of that Happineſs, he goes Home with leſs Satisfaction, let it be never ſo *well ſpoken*. However, theſe *two things* are not leſs important, the *one* than the *other*; and as *both faculties* joyn'd together expreſs a *Thought* to per-

perfection, ſo either of them apart do not fail of expreſſing it as *well* too, though with *leſs Power* and *Vigour*. For if it is by *Speech* alone we converſe with the *Blind*, 'tis by *Geſture* alone that we can converſe alſo with the *Deaf*; and without this Faculty, we ſhould have no Commerce or Converſation at all with 'em. Beſides *Geſture* has this advantage above *Pronunciation*; that, by *Speech* we are only underſtood by People of our *own Country* and *Lingua*; but by *Geſture*, we render our *Thoughts* and our *Paſſions* intelligible to *all Nations*, indifferently, under the Sun. 'Tis as it were the *common Language* of all Mankind, which ſtrikes the *Underſtanding* in at our *Eyes* as much as *Speaking* does in at our *Ears*. And no wonder things of *Movement* and *Action* ſhould touch us ſo ſenſibly; ſince *Painting* which has nothing of it, penetrates ſo far into our *Affections*, and imprints ſo ſtrongly, that it ſometimes ſurpaſſes the very *force* of *Words*. Speaking alone does the main Work in the Minds of thoſe that underſtand it; but when it is deſtitute of *Geſture*, which is the

Life of all *Speech*, (as *Asconius* says) it makes but a *Dispassionate* and a *Dead Discourse*. For this reason, *Pliny Junior* mentioning the *Recitations* which People in his Days made of *their Orations* and *Poems* to their Friends, either in reading 'em *themselves* or in having them read by *others*; says, that this *Reading* of them was a mighty disadvantage to their *Eloquence* and *Character*, because the main helps of *Pronunciation*, the *Eyes* and the *Hands* were hinder'd by't; and that it was no wonder if the *Attention* of their *Auditors* droop'd upon it. But on the contrary, when the *Discourse* is help'd-on and enforced, not only with a *Pronunciation* suitable to the *Subject*, but with an *agreeable* and *powerful Gesture*, it appears truly animated to a wonderful degree of *Life* and *Vigour*: For then the *Orator* holds his *Auditor* (as it were) by the *Eyes* as well as by the *Ears*, and absolutely engages both his *Attention* and his *Reason* at once: And if he speaks *thus* to an *Adversary* not so well qualified, he dashes him out of Countenance, he confounds him with *fear*, and overcomes him with *shame*. *Cicero*

cero diſcountenanced *Cecilius* with this Reflexion, when he would have Pleaded againſt *Hortenſius* in the Accuſation of *Verres*, and his Ambition carried him beyond his Capacity: *Conſider on't* (ſaid he to him) *and weigh the thing well; for in my Opinion you are in great Danger, not only to be baffled by his* Words *and his* Pronunciation, *but to have your* Eyes *dazzled too by his* Geſture *and the* Motions *of his* Body; *leſt he ſhould diſorder all your Thoughts, amuſe you and make you forget whatever you had to ſay.* And when *Cicero* again repreſents the matter in his *Books of the Orator*, how *Craſſus* baffled and fool'd *Brutus* once at the *Barr*, when he was a pleading againſt him; he ſays, that he pronounced his Words after ſuch a manner that they put him quite out of Countenance; with an *Eye* ſo ſtedfaſtly fix'd upon him; making-up all his *Geſture* againſt him, and confronting him at every *turn*, as if he would have ſwallowed him up at a *Look*, or in a *Breath*. But that this *ſilent Language* of your *Face* and your *Hands* may be well underſtood and move the Affections of thoſe that

ſee and *hear* you; it muſt be well adjuſted to the *Thing* you ſpeak of as well as agreeable to your *Thought* and *Deſign*: beſides that it is always to reſemble the *Paſſion* you have a Mind either to *expreſs* or to *excite*. For if you ſhould ſpeak of *ſad things* with a *brisk Look* and pronounce *ſorrow* with a *gay Countenance*; or if you ſhould *affirm* any thing with the *Geſture* of a Man that were *denying* it, 'twould take away all *Authority* and *Credit* from your *Words*: No Body would believe or admire you. You muſt alſo have a care there be nothing *affected* in your *Geſture*; for, generally ſpeaking, *all Affectation* is *odious*: but it muſt appear purely *Natural*, as the very *Birth* and *Reſult* both of the *things* you expreſs and of the *Affection* that moves you to *ſpeak* them. In fine, the *Orator* muſt manage his *Geſture* ſo nicely, that there may be nothing, if poſſible, in all the *Diſpoſitions* and *Motions* of his *Body*, which may offend the *Eyes* of the *Spectators*; as well as take care that his *Pronunciation* have nothing in it, which may grate and diſoblige the *Ears* of the *Hearers*: Otherwiſe, his *Preſence*

ſence will be *leſs agreeable* to his *Audience*, and his *Speech* it ſelf will not have all that *Grace*, *Virtue* and *Influence* which it ought to have.

But the Buſineſs of *Geſture* is far more difficult to obſerve than that of *Pronunciation*; for a *Man* may *hear* his *own Voyce* well enough when he cannot *ſee* his Face at all: and as for the other *Parts* of his *Body*, he can but ſee *them* imperfectly, how they move and keep up to the *Rules* of *good Action*. This made *Demoſthenes* betake himſelf to ſpeak his *Harangues* and his *Pleadings* before a *great Looking-Glaſs*, that he might obſerve his *Geſtures* the better, and be able to diſtinguiſh betwixt *Right* and *wrong*, *decent* and *indecent Actions*. This method, I think, might be practic'd to purpoſe. There's only this diſadvantage in the *Glaſs*, that it always repreſents on the *left* what is on the *right*, and on the *right* what's on the *left*; ſo that when you make a *motion* with the *right Hand*, you have the *reflexion* of it as if it were made with the *left*; which confounds the *Geſture* and appears a little untoward: So that if

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to *adjuſt* your ſelf to the *Glaſs*, you make a motion with the *left*, 'tis true, it reflects the *Geſture* as if it were made with the *right*; but then you may chance to get an *ill Habit* by ſo doing, which of all *things* you ought to avoid. However, this inconvenience is abundantly made up to you in the advantage it gives you of *ſeeing* not only your *Face* in all its *Countenances*, but the *ſtate* of your *whole Body* too in all its *Poſtures* and *Motions*:— ſo that you may eaſily diſcover by it any thing that is *unhandſome* and *diſagreeable*, either in your *Habit* or your *Geſture*; and any *Action* again, on the contrary, that adds *grace* to your *Perſon* and *force* to your *Diſcourſe*. But for want of a *Looking-Glaſs*, you ſhould get ſome of your *Friends* to do you this good Office; *ſuch an one*, I mean, as is capable of judging whether your *Geſture* be *good* or *not*, upon Tryal and frequent Practice. But the moſt effectual way in the World for a *Gentleman* to make himſelf Maſter of *this Art*, is to have ſome excellent *Pattern* or other of it always if poſſible, before his Eyes; as *Hortenſius* was for Exam-

Example. He excell'd so much in this *mute Eloquence*, that two of the famousest *Comedians* in his time, *Esopus* and *Roscius*, always made it their Business to find him out where he *Pleaded*, and never fail'd of attending upon his *Harangues*, on purpose to improve themselves; to carry away his *fine Gestures* with them, and to *practice* afterwards upon the *Stage* what they had *learn'd* of him at the *Barr*.

CHAP. XIII.

Particular Rules *for* Geſture.

TO give the World ſome *particular Rules* of *Geſture*, I ſhall in the *firſt place* ſpeak of the *Government*, the *Order* and *Ballance* that the whole *Body* ought to be kept-up to; and in the *next*, how the *Head*, the *Eyes*, the *Eye-brows* and all the *Face* muſt be mov'd and manag'd; and at laſt I ſhall come to the *Action* of the *Hands*; of which there is more to be ſaid, then of all the *other Parts* of the *Body* put together.

As for the *whole Body*, it ought neither to *change* Place nor Poſture every moment. This *fickle Agitation* would be as *indecent* as the *Geſture* of *Curion*, whom *Junius* compared to a Man at Sea in a *Cock-boat*, for toſſing his Body about continually, ſometimes

times to the *right* and ſometimes to the *left*, with the greateſt *inconſtancy* imaginable: But then, on the other hand, it muſt neither *ſtand* like a *Stock*, nor be as immoveable as a *May-pole*; for over and above that this is not *Natural*; *God Almighty* having made the *Body* of ſuch a *moveable Meen* and of ſuch *Members* as diſpoſe it for *Motion*, that it ought to *move* ſometimes, either as the *Soul* directs or as the *Body* it ſelf requires; It is alſo *diſagreeable* and *ungenteel* for want of *Variety*; which becomes it ſo well upon every occaſion or change of Diſcourſe, and ſets every thing-off to admiration.

As to the *Head*, 'tis needleſs to tell you here what *Geſtures* and *Signs*, what intimations and hints it is capable of making; as of *refuſing*, *granting*, *confirming*, *admiring*, of *being angry*, &c. becauſe every Body knows this well enough already: So that I ſhall only advance two things upon the whole. The *one* is, that the Head ought not to be held-up *too high* and *ſtretched-out* extravagantly, which would be a mark of

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Arrogancy or *Haughtineſs*; nor to be *caſt down* and hang upon the *Breaſt*, which would prejudice the *voyce* mightily and make it leſs *clear*, *diſtinct* and *intelligible*; nor to *lean* always towards the *Shoulders*, which would argue an *indifferency*, a *languor* and a *faint inclination*: But it is always to be kept modeſtly *upright* to it's *Natural State* and *Poſition*, which is beſt. The other obſervation I make on't, is this; that it is not *handſome* for the *Head* to continue always as *immoveable* as that of a *Statue* or a *Gentleman* in *Tapeſtry*: and yet, on the other hand, it muſt not be *moving continually* neither, nor *throwing* it ſelf *about* at every turn of Expreſſion, when the *Orator* advances up to the *height* of a *Diſcourſe*; which is too common an Error. But to avoid both thoſe *awkward Extremes*, it muſt turn ſoftly upon the *Neck*, when there's occaſion for't; as the *Nature* of the thing requires: not only to look upon thoſe that are directly before your *Eyes* in the *middle* of an *Aſſembly*, but alſo to caſt a Countenance now and then as well upon thoſe that are on *each Hand* of you; ſometimes

times on one ſide, and ſometimes on the other: And after that, to hold it again in ſuch a decent *Poſture* as your *Voyce* may be moſt eaſily *heard* by the greateſt Part of your *Auditors*; that is to ſay, *looking ſtreight forward* to the middle of the *Auditory*. To this I muſt add that the *Head* ought always to be turn'd on the ſame ſide with the other *Actions* of the Body, ſave only when they are exerted upon *things* we *refuſe*: As for inſtance, when the *Poet* ſays;

I think my ſelf not worthy of ſuch Praiſe.

Or, upon *things* we *deteſt* and *abhorr*; as when he ſays again;

Good Gods! divert from Us ſo great a Plague.

For *theſe* things we muſt reject with an *Action* of the *right Hand* and turn the *Head* away at the ſame time to the *left*. But of all the *Parts* of the *Head*, 'tis the *Face* that gives the greateſt *Life* and the beſt *grace* to *Action*. This was the reaſon, why the *Ancients*, as *Craſſus* obſerves

ſerves in *Cicero*, did not commend *Roſcius* when he ſpake with a *Mask on*; becauſe they did not ſee his *Face* then, nor it's *Motions*, it's *Charms* and it's *Attractions*. So that you muſt take the greateſt care imaginable of your *Countenance*, that nothing may appear *diſagreeable* in it; for 'tis the *Part* moſt expos'd and in *view*, and your Auditors have their *Eyes*, if poſſible, continually fix'd upon't. But as it mightily concerns you whenever you are actually *a ſpeaking*, you muſt likewiſe make it your Bus'neſs before you come to *Speak*. There's not the leaſt Imperfection, Irregularity or Error in it, be it never ſo *little*; but 'tis immediately taken notice of at *firſt ſight* by *every Body* there ſave *Your ſelf*; for you do not *ſee* your own *Face* when every Body elſe *does*. And there is nothing can prevent this but the *Looking-Glaſs* or a *Friend* that will carefully obſerve your *Countenance* and frankly tell you what *Face* ſoever he finds *offenſive* or *diſagreeable* to the *Eye*: So that you may eaſily correct it afterwards either of *your ſelf*, or upon *his Advice*

Advice and, *Aſſiſtance*. But you ought ſtill to adjuſt all it's *Movements* and *Countenances*, upon the Addreſs, to the *Subjects* you treat of, the *Paſſion* you entertain in your own *Boſom* or would raiſe in other *People's Breaſts*, and the *Quality* of the *Perſons* to whom you ſpeak; ſo as to ſhew a *Gaiety* upon *things agreeable* and upon *Affections* of *Love* and *Joy*; a *ſadneſs* upon *Melancholy Affairs* and *Paſſions* of *Hatred* and *Grief*; a *Mildneſs* upon *Conſolation*, and a *Severity* upon *Cenſure* and *Reprehenſion*; a *Gravity* and an *Authority*, in ſpeaking to *little People* or your *Inferiors*; but *Submiſſion*, *Humility* and *Reſpect* to your *Betters*.

As for your *Eyes*, you muſt always be caſting them upon ſome or other of your *Auditors* and rolling them gently about from *this ſide* to *that*, with an *Air* of *Regard* ſometimes upon *one Perſon* and ſometimes upon *another*; and not fix 'em like *Darts* that are once *ſhot*, ſtill upon *one Place* of your *Auditory*, as many People do to their great Diſad-vantage. For it is ſo very *diſagreeable* and

and *dull*, that it *affects* the *Persons* before whom we speak, much less then when we look them decently in the *Face*, as we use to do in *familiar* and *common Conversation*. *Theophrastus* had good Reason upon this account, for blaming an *Actor* call'd *Tamarisque*, that used to turn his *Eyes* away from his *Auditors*, whenever he spake in the *Scene*, and kept them fixt all the while upon one *single* and *insensible Object*. Your *Aspect* must always be *Pleasant*, and your *Looks Direct*; neither *severe* nor *a-skew*; unless perhaps the *Passion* you would either express or move, require the contrary. *Nature* it self teaches you as much, and produces this effect, whensoever you are sensibly smitten with such *Passions*: For Example, when a Man *speaks* in *Anger* his *Imagination* is enflam'd and kindles a certain *Fire* in his *Eyes*, that makes 'em sparkle like *Stars* out of his *Eye-lids*; so that a meer *Stranger* that *understood* nothing of his *Language*, or a *Deaf Man* that could *hear* nothing of his *Voyce*, would not fail yet of perceiving his *Indignation* and *Fury*: And this *Fire* of your *Eyes* easily strikes those of

your *Auditors*, who have *their* conſtantly fixt upon *yours*; and it muſt needs ſet them *a-blaze* too upon the ſame *Reſentment* and *Paſſion*. There's the ſame *Power* in all other *Paſſions*. For if you are afflicted with a *violent Grief* for your *own Misfortunes*, or touch'd with a great *Compaſſion* of *another Man's Miſery*, 'twill draw Tears from your *Eyes*. This made the *Ancient Actors* apply themſelves with ſo much Care and Concern to the acquiring a faculty of moving their Imagination to a *Power* of *Weeping* and *ſhedding Tears* in abundance upon occaſion: And they ſucceeded ſo admirably well in't, wrought the *Counterfeit* up to ſuch a degree, that their *Faces* uſed to be all over blurr'd with *Crying* after they came off the *Stage*. They brought this point of a *Paſſionate Tenderneſs* to perfection ſeveral ways; but the moſt effectual was *this*. They kept their *Imagination* ſtill at work upon *real Subjects* and *private Afflictions* of their own, which they lay very much to *Heart*; and not upon the *Fables* or *Fictions* of the *Play they acted*, which did not touch them at all in effect.

fect. We have two notable Instances of this in *Story*. The *one*, of that great *Comedian Polus*. He had not been upon the Stage, it seems for some time upon the Death of one of his Sons that he lov'd dearly; which troubled him so much, that what with the Melancholy of his *Temper* upon the Disappointment of his *Affection* and the Loss of his *Darling*, he could hardly ever reconcile himself again to *Diversion* or the *Theatre*: But he appeared there at last however, upon *Acting* the *Electra* of *Sophocles*, and his *Part* was the *Person* of *Electra* her self, carrying the *Urn* and the *Bones* of her poor Brother *Orestes* in the *Play*. To do this more effectually to the *Life*, away he goes to his *own Child's Grave*; takes up his *Urn* and his *Ashes*, and brings them in his Arms upon the *Stage* instead of *ORESTES's Counterfeit*. Upon this, his *Imagination* was so *mov'd* and his *Heart* so *melted* into *Compassion* and *Tenderness* at the sight of a *real Object* of *Sorrow*, that he brake out into loud Exclamations and unfeigned Tears in the *Tragedy*, upon the *Fiction* and *Fate* of *Orestes*, and filled

led the whole *Theatre* with *Affliction*, *Lamentation* and *Weeping*. The *other* Example is of that excellent *Actor* ESOPUS; who having a mighty Affection and Zeal for *Cicero*; and being extremely concern'd at his *Baniſhment*, the Troubles of his Family, and other Diſgraces that he lay under, he did him a ſignal favour once and a ſingular piece of good Service by the power of *this tender Paſſion*. For when he ſaw all the Friends of that great Man at work upon the People of *Rome* with their utmoſt Interceſſions to get him *Recall'd*, he reſolv'd to engage himſelf in it; to give it a *lift* on *his part*, and to ſtrike a conſiderable Blow in the Affair. Upon this, he *acts a Tragedy* of *Accius*, on a Publick Occaſion, which contained the *fine Verſes* upon *Tolamon*'s *Exile*, and the horrible Calamities of *Priam* and his Family, which are related in *Tully*'s *Tuſculan Queſtions* and in his *Oration* for *Sextius*: But in *thoſe Verſes* you muſt think, his *Imagination* was not half ſo much ſtruck with the *falſe Misfortunes* of the Perſons in the *old Fable*, as with the *Miſeries* that were

were too *true* and the *real sufferings* of his *Friend*. Insomuch that the *Acting* of them transported him to so great a *Passion* and *Grief*, that he spake them upon the *Stage*, not only with a very mournful *Voyce*, but with *Eyes* also *bath'd in Tears*, which set all *indifferent Persons* that were present there a-weeping bitterly, and even made his *Enemies* blush with Tears in their Eyes at his Affliction. And this went a great way towards the melting of the Hearts of People and the reconciling of their Affections; towards the bringing of him *Home* again and the *reinstating* of him in his former Dignity, Reputation and Character; as *Cicero* himself tells us with the *thankfullest Acknowledgments* of the *good Office*, which that famous *Actor*, his Great and his Cordial Friend, had done him upon this occasion.

Now if *this Tenderness* of the *Eyes* or the faculty of weeping at discretion, be of such influence and advantage in the *Theatre*, where People go only for *Diversion* and *Spectacle*; how much more in the *Church* then, where the *Glory* of

of God and the *Salvation of Souls*, two things of the greateſt importance and moment in the world, are your main buſineſs, and ought to touch Men in the moſt *ſenſible part*? And what *Power* think ye the *Tears* of *St. Paul*, wept upon his Exhortations to the *Epheſians*, might have over the Congregation? Which he told their *Paſtors* of, in words to this Effect, as you'll find in the *Acts of the Holy Apoſtles*: *Remember that for the ſpace of three years, I have not ceaſed to warn every one of you night and day with my Tears: Remember the many Exhortations I have made you, and the many Tears I have ſhed for you.* The *Orator* therefore ought firſt of all to form in himſelf a *ſtrong Idea* of the *Subject* of his *Paſſion*; and the *Paſſion* it ſelf will then certainly follow in courſe; ferment immediately into the *Eyes*, and affect both the *Senſe* and the *Underſtanding* of his *Spectators* with the *ſame Tenderneſs*. *Paſſions* are wonderfully convey'd from *one perſon's Eyes* to *another's*; the *Tears* of the *one* melting the *Heart* of the *other*, and making a *viſible ſympathy* between

tween their *Imaginations* and *Aſpects*. For the purpoſe; if we do but *look* at a Man that has *Sore Eyes*, we very often feel *ſomething* of it in *our own*; if the ſame *ſoreneſs* be not catching too. And this puts me in mind of one of the famouſeſt *Preachers* of the Age he liv'd in: As he was *declaming* one day in a *Great Congregation* againſt the growing *vices* of his *Pariſh*, and ſhewing the people all the miſeries which *God* would ſend among them upon the account of their *Iniquities*, he made this Inference once for all; *And, in fine, God will forſake us.* Upon this, he fell *a weeping* bitterly; and brake out into this following Expoſtulation, with a moſt *Feeling* and *Pittyful Voyce*: *And if thou forſake us*, Good God! *what will become of Us?* Which *Paſſionate Rapture* overcame all his *Hearers* to the ſame *Chriſtian Tenderneſs* and *Tears*, if not alſo to a better ſenſe of their Duty; ſo mightily were *they* mov'd with the *Tone* and the *Geſture* that accompanyed *thoſe Languiſhing Expreſſions.*

As

As to the *lifting-up* or *caſting-down* of your *Eyes*, 'tis plain you muſt do't according to the *Nature* of the things you *ſpeake* of: For if you *ſpeak* of *Heaven* and *Cœleſtial Powers*, you ought without doubt to *lift up* your *Eyes* towards *Heaven*; but if you *ſpeak* of the *Earth* and *Terreſtrial things*, you muſt *caſt 'em down* upon the *Ground*. To do *otherwiſe* would be a groſs *Soloeciſm* (as one may ſay) of the *Eyes*; and ſuch an Abſurdity as that *ancient Sophiſter* was guilty of; who, *Philoſtratus* tells us, when he *ſaid*, *O Jupiter!* caſt-down his *Eyes* to the *Ground*; and when he *ſaid*, *O Earth!* lift-up his *Eyes* towards *Heaven*. You muſt alſo govern your *Eyes* according to the *Paſſions*, ſo as to caſt 'em down upon things of *Diſgrace*, which you are aſham'd of, and to raiſe 'em again upon things of *Honour*, which you can glory in with Confidence and Credit. But it is more particularly neceſſary in *Swearing*, to turn up your Eyes towards *that* by which you *Swear*, and to lift the Hand up in the ſame *Action*.

Your

Your *Eye-brows* must neither be altogether *immoveable*, on the one hand, nor fickle or too full of *Motion*, on the other: And you must not raise them *both* up at every turn, as many People do upon any thing they speak with *eagerness* and *contention*; nor *lift-up* the *one* and *cast down* the *other*, as *Piso* did, whom *Cicero* reprov'd for raising one of his *Eye-brows* up as high as his *Forehead*, and *hanging* the other down to his *Chin*. But for the most part they ought to remain in the *same Posture* and *Equality* that *Nature* has given them. However, they are allowed yet to move *sometimes*; and 'tis fit they should, when the *Passions* require it: That is to say; to *contract* themselves and frown in *Sorrow*; to *dilate* again and smooth themselves in *Joy*; and to *hang-down* whenever the *Orator* shews his *Humility* and *Modesty* upon a matter of *Discourse*.

As for the *Mouth*, you must never *wry* it at all; for that's very *disagreeable*. And therefore it was said once to

to *Seſtius Pinarius* formerly in Rallery and Banter, who uſed to *wry* his *Chin* always in *ſpeaking*, as if he had got a *Wall-nut* in his *Mouth* to crack; *Crack that Wall-nut firſt, and then ſay what you have a mind to ſay.*

As for your *Lips*, you muſt take care not to *bite* 'em, nor to *lick* 'em with your *Tongue*; as I have ſeen ſome People do ſometimes: Which is very *Ungenteel* and *Unmannerly* in an *Orator.*

As to the *Shoulders*, there are ſome that *ſhrug 'em up* at every Expreſſion; as thoſe *Gracian Witneſſes*, *Cicero* derided in his *Oration* for *Rabirius Poſthumus*, who made all their *Geſtures* with the *Shoulders.* 'Tis a very *unbecoming Vice*, and you ought to ſhun it as a *Diſgrace.* *Demoſthenes* was at firſt addicted to it: But he ſoon corrected it by exercicing himſelf to *declame* in a *ſtrait Place*, with a piece of a *Dart* or a *Dagger* hung up juſt over his *Shoulders*; ſo that as often as he *ſhrugg'd* them up (as it was difficult for him not to do't ſometimes,

having gotten an *ill Habit* on't) the *Point* prick'd him, and put him in mind of his *Error*: Upon which, at last, he master'd the *Imperfection*.

There are *others*, that in *speaking*, *thrust out* the *Belly*, and *throw back* the *Head*; which the *Antients* had good reason to condemn for an *indecency* and an *ill Gesture*. *Others* again *lean* the *Elbow* upon the *Pulpit*, and make what *Gestures* they think fit with the *Hand*, rested in this manner, and raised upon the *Elbow*; which is neither *commendable* nor *decent*.

As to the *Hands* now, they are the chief Instruments of *Action*, and they can *vary* it as many ways too as there are *Things*, which they are capable of signifying. For we make use of them in *Accusing*, *Acquitting*, *Promising*, *Threatening*, *Intreating*, *Admiring* or *Swearing*; and in *representing* almost all the things we *speak* of in the World; which require so many different *Actions* of the *Hands*: So that *Quintilian* says very well, the other Parts of the *Body* help him

him mightily that *ſpeaks*; but the *Hands*, as it were, *ſpeak* themſelves. And *Martial*, inſtead of ſaying *Tout le Geſte*, every Geſture, ſays *Toute le Main*, every Hand; as if *Geſture* were nothing elſe but the *Movement* and *Action* of the *Hands*. But the main thing however is to *move* them *well*, and with a *good Grace*. Theſe following *Rules* will be of ſome ſervice to that purpoſe.

Firſt, You muſt make uſe of no *Action* at all in the beginning of a Diſcourſe, or at leaſt ſhew no conſiderable *Geſture*, as ſoon as ever your *Mouth* is open; unleſs it be upon an *Exordium*, *EX ABRUPTO*, as they call it; *An Abrupt ſtarting of a Diſcourſe*, as in that *Harangue* of *Ajax* againſt *Ulyſſes* upon the Subject of *Achilles*'s *Armour*.

With wrath *impatient his* ſtern Eyes *ſurvey*
Sigæum, *and the* Navy *which there lay*:

Then holding up his Hands, O Jove! *he said*;
Before the Fleet must We *our Title plead?*
And is Ulysses *my Competitor?*
Whose flightful Fear did Hector's *Flames abhorr.*
Those *I sustaind'd*; *from* those *this* Navy *free'd.*

Sandys.

This extension of the *Hands* there, toward the *Port*, was without doubt very *proper* and *pertinent* as well as *necessary*: but it had been a *vicious* and *impertinent stretch*, without such an *abrupt Exclamation*. For, as we said before upon the Subject of *Pronunciation*, common *Exordiums* ought to be spoken *mildly* and without any *Motion*. 2*dly*, You must never *clap* your *Hands*, nor *thump* the *Pulpit*, nor *beat* your *Breast*; for that smells of the *Juggler* and the *Mountebank*, and 'tis good for nothing. 3*dly*, You must make all your *Gestures* with the *right Hand*; and if you ever use the *left*, let it only be to accompany the *other*, and never lift it up so *high* as the

the *right*. But to uſe an *Action* with the *left Hand* alone, is a thing you muſt avoid for its *indecency*. The only exception to this *Rule* will be in Places, where you ſpeak of the *right Hand* and the *left* by *Name*; as if you chance to diſcourſe of the *ſeperation*, which the *Sovereign Judge* of the World will make between the *good* and the *bad* in the laſt Day of *Judgement*, placing the *Juſt* on his *right Hand* and the *Wicked* on his *left*: There 'tis not only allowable, but neceſſary to adjuſt your *Geſtures* according to that *Diſtinction*; making *one* of them with the *right Hand* alone, and the *other* with the *left* alone. And ſo when *Jeſus Chriſt* commands the faithful Servant to cut-off his *right Hand*, if it offend him; I would repreſent that *Action*, if 'twere my Buſineſs, with the *Geſture* of the *left*, becauſe there's no other to do't; for the *right Hand* cannot cut-off *it ſelf*. 4*thly*, The *right Hand* applies it ſelf very pertinently to the *Breaſt*, when the *Orator* ſpeaks of *himſelf*, and declares his own *Faculties* and *Paſſions*; his *Heart*, his *Soul*, or his *Conſcience*: I ſay barely, *applies*

it ſelf; for it muſt be done only by laying the *Hand gently* upon it, and not by *beating* on't, as ſome People do. You muſt every where avoid making uſe of the *left Hand* alone. But there are ſome Men naturally *left-Handed*, and 'tis impoſſible for *them* to forbear uſing the *left Hand* ſometimes, becauſe they have been *accuſtomed* to it from their *Infancy*. In this caſe, I cannot adviſe 'em better, towards the covering of the Imperfection, if they cannot break off the Habit, than to make all their *Action* with *both Hands* together; for then they'll not offend the *Eyes* of the *Spectators* with the *left Hand* alone; which can make no *motion* of *it ſelf*, but what is *unhandſome* and *diſagreeable*. 5*thly*, Your *Geſture* muſt paſs from the *left* to the *right*, and end at the *right* too; not as it were in *ſtriking* with the the Hand, upon a *ſtretch* of Violence; but in laying of it handſomely down with *Gentleneſs* and *Moderation*. 6*thly*, You muſt begin your Action with your *Speech*, and end it with it again; for it would be ridiculous either to begin your *Geſtures* before you had opened your *Mouth*,

Mouth, or to continue them after you had done *Speaking*. 7*thly*, The *Movement* of your *Hands* muſt always anſwer the Nature of the things you ſpeak of: For to ſay, *Attirer* to come in, *ſtretching-out the Hand*; *Repouſſer* to go back, *pulling your Hand at you*; *Separer* to ſeparate, *joyning your Hands together*; *Joyndre* to joyn, *ſeparating them*; *Serrer* to cloſe, *opening them*; *Ouvrir* to open, *cloſing them*; *Hauſſer* to raiſe, *hanging them down*; *Baiſſer* to caſt down, *holding them up*; would be againſt the *Nature* of things and againſt *Reaſon*, and would expoſe you to the Laughter and Deriſion of your *Hearers*. 8*thly*, Upon all great Great *Motions*, the Action of the *Hands* is particularly *neceſſary*, to anſwer the Heat and Paſſion of the *Figures* that are made uſe of in a *Diſcourſe*. For Example, in this *Apoſtrophe* which a *famous Lawyer* made when he was *Pleading* to the *Princes of the Blood of* France: *You Noble and Generous Princes, Children of ſuch a Father! how comes it that you do not ſtrangle thoſe* Impoſtors *with your* own Hands, *who would fix upon your Foreheads the moſt Ugly and Infamous*

Infamous Blot that can be imagin'd in the World? And who does not ſee here what *Action* of the *Hands* ought to accompany the Pronunciation of theſe Words, *that you do not ſtrangle with your own Hands*, to give the *Figure* all the force, vigour and efficacy that it ought to have? 9*thly*, If you lift-up the *Hand*, it ought not to be higher than the *Eyes*, and but very little *lower*: Whereas there are ſome that *raiſe* it extravagantly up to the *Sky*, as if they threatened the *Stars*. The ſame *Proportion* ought to be obſerved in *holding the Hand down*; and you muſt have a care alſo of doing as ſome People do, when they are *Preaching* in a *Pulpit*; who hang down their *right Hand* now and then as if it were *Dead*; which is extremely *diſagreeable* to the *Eye* and *diſpaſſionate* to the *Fancy*. 10*thly*, In fine, your *Eyes* muſt always have your *Hands* within view: They muſt always be within compaſs of your *Head*, and laſh-out as little as poſſible, either over or under, higher or lower than the *Eyes*: So that they whom you *ſpeak* to upon an Addreſs, may ſee your *Mouth*, your

your *Eyes* and your *Hands* concurring *all* together, every one in its own way, to ſignifie the ſame thing; which will make a deeper and more agreeable impreſſion both upon their Senſes and their Underſtandings. 11*thly*, You ought not to *ſtretch-out* your *Arms*, ſideways, farther than half a Foot at moſt from the Trunk of your Body: Or, elſe you will throw your *Geſture* quite out of ſight, unleſs you turn your *Head* aſide to ſee it; which would be very *ridiculous*. 12*thly*, You muſt raiſe your *Hand* in *Swearing*; and *God* himſelf, when he ſpeaks to Men with an *Oath*, whether in his Promiſes or his Menaces, ſays in ſeveral Places of his *Speech*, that he *lifts up his Hand*: That is to ſay; *he Swears*, that he will either bleſs them in his Mercy or puniſh them in his Anger. The ſame thing is to be done upon an *Exclamation*; ſo that the *Geſture* may anſwer the *Pronunciation*, and both of 'em may be adjuſted to the *Nature of the Thing*. 13*thly*, You muſt not make uſe of *Action* every where. For as the *Hands* ought not to be *idle*, on one ſide; ſo 'tis impertinent on the other,

other, to keep them in *perpetual motion*. This would run you foul upon that *vice* which the *Antients* have call'd *the babbling of the Hands*: And it would be below the Gravity, Character and Quality of an *Orator*, to turn *Mimick* in an *Audience*, or to do as thoſe old *PANTOMIMES* of the *Gracians* and the *Romans* did, who ſignified every thing by their *Antick Geſticulations* and *Apiſh Geſtures* without ever ſpeaking a Word. 14*thly*, There are ſome *Actions* which you muſt never attempt to repreſent with your *Hands*, nor put your ſelf in the *Poſture* of thoſe that make uſe of 'em; as of *Fencing*, of *bending a Bow*, of *preſenting a Muſquet*, of *playing upon an Inſtrument of Muſick*, as if you had the *Spinette* or *Virginals* under your Fingers, or a Harp in your Hands. 15*thly*, You muſt take great care to avoid imitating thoſe *Actions* which are *Baſe*, *Filthy* and *Diſhoneſt*, by any *Geſture* of the *Hands* or *Movement* of the *Body*; as in making a Deſcription of the *Debaucheries* and *Impurities* of a *Mark Antony*, a *Verres*, or any other *lewd*

lewd Perſon. 16*thly*, As for other *Actions* which you can repreſent with Decency and good Manners, your *Geſture* ought to be very moderate and modeſt; not bold, vaſt and extenſive, nor indeed too frequent neither, which would make ſuch a violent Agitation of the *Arms* and the *Hands* as would not become an *Orator*, and as if he were *chaſing away Flies*. This was *Curion*'s fault, who being mightily agitated once in his Diſcourſe, as *Quintilian* relates, with his *Collegue Octavius* at his Elbow, all plaiſter'd over with Medicaments, and bound-up becauſe of his *Gouts* and his *Sores*: *Sicinius* jeer'd him for his *Geſticulations*, ſaying thus in rallery to *Octavius*. *You can never ſufficiently acknowledge the Obligation you lay under to your* Collegue Curion; *for if he had not been here, the* Flies *would have eaten you up now upon the ſpot.* 17*thly*, When you make uſe of a *Proſopopœia*, and a Perſon is brought-in a ſpeaking, you muſt take care of making uſe of any *Geſtures* that would not be proper for *Him* to uſe, and agreeable to the State and Condition, in which you repreſent *Him* a ſpeaking

ſpeaking: as if you were to repreſent *Jeſus Chriſt* upon the *Croſs*, with his *Hands* nail'd to't, a-crying; *My God, my God! why haſt thou forſaken me?* or, *Father! forgive them, for they know not what they do.* You muſt not clap your *Hands* together upon the Exclamation, nor lift them up towards Heaven: Or, in reciting thoſe words which he ſpake to his bleſſed Mother at that time, *Woman! behold thy Son*; you are not to make him *pronounce* them, as if he *pointed* at St. *John* with his *Finger*. One would think that common Senſe might teach every Man this Faculty well enough, without ever having an occaſion to be told on't, or adviſ'd about it. But I thought 'twould not be labour loſt however, to ſay ſomething of it, becauſe you are ſo apt, I know, in ſpeaking of *praying to God*, to clap your Hands together: or, in *ſhewing a Perſon*, to point at him with your Finger: And there was ſome danger leſt you might have done it alſo upon this occaſion as well as another, without ever thinking how *improper* it is, if you had not been expreſsly præcautioned againſt

it

it here by the *poſture* of the *Crucifixion.*

As to the *parts* of the *Hand*; and whether it be convenient or proper to reckon the ſeveral Members of a *Diviſion* upon the *Fingers*, all Men are not of the ſame opinion. It was an *Action* very familiar to *Hortenſius*, and *Cicero* ſeems to rally it in ſome Places. For my own part, as I do not think it very neceſſary on the *one* Hand, ſo I find nothing diſcommendable or unbecoming in it on the *other*. I ſay nothing here of that *Geſture* of the *Hands*, which was ſo common among the *Antients* upon a great Affliction or Grief; as, *beating* ſometimes the *Head*, ſometimes the *Brow*, ſometimes the *Breaſt*, and ſometimes the *Thigh*, becauſe 'tis a thing quite out of Uſe and Faſhion in this Age. I do not touch upon *thoſe Precepts* neither, which they have advanced upon the *Motions of the Feet*, and the *Knees*, or about the *Orator's Gate*; becauſe they *harangu'd* then upon a *Tribune*, a Place built on purpoſe for making their *Speeches* upon; where there

there was room enough to walk up and down several Paces, as they often did: Insomuch that *Flavius Virginius* ask'd a *Declamer* once in a Banter, whom he went to hear, and who had *walk'd* much in his Discourse, *how many Miles he had Declam'd?* But the *Speaker* at this day, whether in the *Pulpit* or at the *Barr*, stands still in the *same Place*. And I have contented my self here with *Observations* and *Rules* of *Gesture* fitted only to the *present Practice* and *Humour* of the Age we live in; where I may have omitted many things perhaps, which others have more copiously remark'd; but I think I have taken notice of the most *principal*, *useful* and *necessary* *ACTIONS*.

CHAP. XIV.

Inſtructions for putting all the above-mention'd Præcepts *in* Practice.

THere are ſeveral other things to be obſerved yet, either upon the different *Modulations* and *Inflexions of the Voyce*, or upon the *Formation* of *Geſtures* and *Motions of the Body*; and thoſe relating to the *Face* and *Eyes* eſpecially, which 'tis wonderfully difficult, not to ſay impoſſible, to *deſcribe* or to *repreſent* in *Writing*. You muſt learn thoſe things by *Practice* in the Preſence of a Friend; in *hearing* a *good Maſter*, and *ſpeaking* often before him; ſo that he may ſet you right, whenever you are out, either in your *Pronunciation* or *Geſture*. And therefore St. *Auguſtin*, in one of his *Letters* to give

give *Paulinus* his Friend to underſtand the true Senſe of a Paſſage of St. *Paul*, by the manner of *pronouncing* it; excuſes himſelf for doing it in *Writing*, or any otherwiſe than *Vivâ voce*. Which may very well ſerve us alſo for an *Apology*, that we do not undertake to explain things of that Nature more particularly in *this Treatiſe*. What I have ſaid here, being well *practic'd*, will be ſufficient in my opinion, to acquire a *good Geſture* and a *laudable Pronunciation*. But before I finiſh this little *Tract*, I have ſome *general Hints* to give the *Reader* for a concluſion; which will be of no little Uſe and Advantage perhaps to an *Orator*.

Firſt, I am to tell you, that the *Rules* of *this Art*, to uſe *Cicero*'s own Words for't, *are far more magnificent in Practice than in Precept*. For when we *teach* them only, they ſeem *flat*, *low* and of *little importance*; but being well and exactly *obſerved*, they give a wonderful *Luſtre* and *Grace* to a Diſcourſe. And this *practice* very often renders an *indifferent Speech* more *handſome*, *perſuaſive* and

and *charming*, than another that is abundantly *fuller* of Perfection in *it ſelf*, but wants all the external *advantages* of *Action*. You muſt not therefore deſpiſe *theſe Precepts*, although ſome of them ſeem to be *light* and *childiſh*, or ſcarce worth a *ſober conſideration*. But I muſt add this, that when I ſay the *Orator* ought to *obſerve* them, I do not mean, that either the *Lawyer* ſhould be poring upon it, when he *Pleads his Cauſe*; or the *Divine*, when he *Preaches his Sermon*. For he ought to think of nothing at that time but the matter in hand; and he muſt not be ſtudying any other *Motions* or *Paſſions* then, but uſe *thoſe only* which ariſe naturally from the *Subject* of his *Diſcourſe*, from the *Place* where he ſpeaks and the *Preſence* of the *Perſon*, to whom he addreſſes himſelf: For the very thought of *Rules* and the *care* of *obſerving* them would mightily diſtract and amuſe him upon *that Conjuncture*. Beſides that it would take off the Warmth and Spirit of his *Diſcourſe*, perplex his *Head*, and diſturb his *Memory*. For as St. *Auſtin* ſays in his Books of *Chriſtian Doctrine*, 'Tis not poſſible

possible for a Man to speak well, *and at the same time to be thinking of the* Præcepts *that are laid down upon the* Art of Speaking well; *and he must have great care whoever takes so much pains to* speak *according to* Rules, *lest the* things *which he must* necessarily speak of, *slip out of his* Memory.

I do not *mean* neither, that as often as you have occasion to *speak in Publick*, you ought to study all the *Actions* which you must make use of, *beforehand*, in your *Closet*; whether they be for the *Pulpit* or the *Barr*; as *Roscius* us'd to do, who the *Antients* say, never exercised any *Gesture* before *People* but what he had study'd in *Private*. For that were impossible both for a *Divine* that has a number of *Sermons* to make, and for a *Lawyer* that has a great many *Causes* to plead: And yet if they had *time* for't; it would be but ill spent upon the Study of so *trivial* a Business as *Action* is in comparison; instead of giving themselves up entirely to meditate upon the *grave things* they have to say and the *important Affairs* they have to manage. Their *time* would

would be mightily miſemployed upon *Niceties*; and the very Perſons they ſhould ſpeak to, would neither deſire it, nor expect it from them. For, as *Antony* has very well obſerved, in *Cicero*, the *Auditors* do not require the ſame exactneſs and care from an *Orator*, in this point, which they do from an *Actor*; becauſe when they hear an *Actor* in the *Theatre*, they do not ſo much mind the things that are repreſented there, which they know to be *Falſe* and *Fabulous*; but are wholly taken up with the fine way of *Acting*; that is to ſay, either with the *Elegancy* and *Air* of his *Elocution*, or with the *Grace* of his *Pronunciation* and *Geſture*: And if he do not pleaſe their *Senſes*, they are diſguſted at him. But when they hear an *Orator*, they attend chiefly to *ſerious things*, and to the *important points* of his *Diſcourſe*; and as for his *Action* they are well enough ſatisfied, if it be but *reaſonable* and *agreeable*, and do not offend either their *Ears* or their *Eyes*.

In ſhort, all I would have a Man do that propoſes to accompliſh *this Art* of

of *Speaking* well in *Publick*, is only to understand these *Precepts* of *Action* before he ventures upon't; to try them upon his own *Person* and *Practice* them in *Private*, and to endeavour to get a good *Habit* and the *Knack* of Speaking by *care* and *continual Exercice*. For example, to acquire as *long a Breath* as possible, he must practice upon *this Period* of *Cicero*'s in his *Oration* for the *Manilian Law*. 'What a shame 'tis, *Gentlemen*, that 'he who Murder'd so many of our *Citizens* in one Day, over all *Asia*, in so 'many several Places there, with a Word 'of his Mouth, and by one single Dis'patch; has not yet suffer'd Punish'ment for so foul a Crime, but reign'd 'these three and twenty years since 'that horrid Massacre; and reign'd with 'so much Impudence too, that he ne'ver absconds for it, either in the 'Kingdom of *Pontus*, or in the Obscu'rity of *Cappadocia*; but braves it in the 'Estate of his Ancestors, and huffs you 'in your own Revenues, in the great'est Light of all *Asia*. Now it would be strangely difficult for a Man at first, to pronounce *this whole Sentence* all at a *Breath*,

Breath, and I think indeed abſolutely impoſſible too. But he may learn to *ſpeak* it eaſily however, *at three Breathings*; the firſt ending at, *one ſingle Diſpatch*; the ſecond at, *three and twenty years ſince that Maſſacre*; and the third at, *the greateſt Light of all* Aſia. And when he can do't thus with facility, let him try again to pronounce it at *two Breathings* only; the one ending at *ſince that Maſſacre*, and the other at the end of the *Period*. If he cannot do't yet with Eaſe, let him take his *Breath* ſometimes ſoftly, without any Bodies perceiving it, to carry him *thorough the whole Sentence*, and eſpecially to *keep-up his Voyce* to the laſt. But if that be too hard for him alſo, to take *Breath* enough without diſcovery to anſwer the *length* of the Expreſſion, let him *Conn* this Period of the ſame *Oration* by Heart. *Pleaſure does not tempt him out of his way, to ſeek after ſenſual Delights; nor Avarice to make any rich Booty; nor the Beauty of a Place to divert himſelf there; nor the Fame of a City to take notice on't; nor the labour and laſſitude of a long Journy, to refreſh himſelf with*

with agreeable ſatisfactions upon the Fatigue. And then let him endeavour to repeat it all at a *Breath*, over and over, till he has gained his point; for *this Exercice*, as far as I can judge of it by the *extent* of my own *Breath*, will render it eaſy to him and make him *long-winded* without any great danger or difficulty.

The ſame *Practice* will teach us the *variation of the Voyce* too, as well as all other *Things*, which we have ſaid ought to be obſerved towards the accompliſhing of an *agreeable Pronunciation*: And to this purpoſe, I would have the *young Gentleman* firſt *read* and get without *Book* ſome *fine Paſſages* or other of the moſt excellent *Orators*, whether *Antient* or *Modern*; and after that, to be repeating a *Sentence* ſometimes over and over to himſelf, till he knows how to *pronounce* it according to *Art*. He muſt be exercicing himſelf upon it every day, and frequently ſhew it alſo in his common *Converſation*; for he'll never learn to *ſpeak well* without *Practice* as well as *Theory*. I ſaid expreſsly

ly, *ſome fine Paſſages or other*; becauſe *they* will be leſs troubleſome to get by Heart and to Repeat. The *Repetition* otherwiſe would be *tedious* without *Delicacy*. This will have another good effect too: Thoſe *illuſtrious Paſſages*, with which he may ſtock his Memory, will ſerve him for ſo many excellent *Models*, in making his own *Periods* and poliſhing his Expreſſions. And the more *Graces* and *Beauties* he finds in them, ſo much the *higher* they'll raiſe his *Imitation*, and the more they'll improve his *Fancy*.

I would adviſe him alſo to obſerve *theſe Rules* of *Pronunciation* and *Geſture* in his *ordinary Diſcourſes*; as far at leaſt as the things he ſpeaks of will permit, until he has got an abſolute *Habit* on't, and it may be ſaid that his *Action* is become *Natural*. But if he cannot acquire that of *himſelf*, without help; he muſt take a *Maſter*, who both underſtands and teaches *this Art* well; exercice and accompliſh himſelf under his *Diſcipline*; and take delight too in his *Corrections*, with *ſubmiſſion*, as often as

as he finds himself commit an Error against the *Rules of Action*, whether it be in *Pronunciation* or in *Gesture*. Besides that he ought to be careful and curious whenever he has an opportunity of hearing either any *famous Advocates* or any great *Preachers*, to observe with the utmost attention what conformity their *Action* keeps to these *Rules*, and what makes them merit the Applause of their *Auditors*, upon their *Harangues*. He ought to put himself afterwards upon *imitating* them at *home*, and to make their *Graces* his own at last in *Publick*. For as St. *Augustin* says, *Eloquence imprints it self far more easily upon the Minds of those that* hear *eloquent Men, than the Minds of those that only follow* Præcepts *and read* Books. And the lively Examples or Patterns of *Publick Action* are of far more benefit and advantage to young Students, than all the *Doctrines of the Schools*. But when he has once acquir'd a *good Habit* of *Speaking* by such assistances as these, he need not put himself any more in pain for his *Pronunciation* and *Gesture*, nor will ever have occasion to make any more tedious

tedious Reflexions upon this *Art*, either in *Preaching* or in *Pleading*, or in preparing himſelf for the *one* or the *other*. Only he would do well, for the firſt year of his *Speaking in Publick*, to get ſome of his *Confidents* to obſerve the *Inflexions of his Voyce* and the *Motions of his Body* in his *Publique Performances*, ſo that if they diſcover any notorious *vice* in his *Pronunciation* or palpable irregularity in his *Geſture*, they may tell him his faults, and *he* may make it his *Buſineſs* to correct them upon their *advice*. But if he meet with any other *Perſons* yet, Strangers to him, who have ſomething to ſay perhaps againſt his *Action*, with good reaſon, he muſt endeavour ſtill to improve himſelf for the *beſt*, hear all Peoples opinions, and neglect nothing that may render him more *accomplish* and *agreeable* to his *AUDITORS*.

FINIS.

Authors and other *great Persons*, quoted in this Treatise of ACTION.

S. *Augustin*
Antoninus, the Emperor
Aristotle
Archippus, the Comædian
Alcibiades
Alexander the Great
Augustus Cæsar
Apollonius
Adrian the Phenician
Attalus, King
Andronicus
St. *Bernard*
Brissonle President
St. *Chrysostom*
Cicero

Cor-

Cornificius
Cotta
Craſſus.

Demoſthenes.

Eunomus
Euripides
Eſopus the great Actor
Flavius Virginius

St. *Gregory Nazianzen*
Geminus Varus

Hortenſius
Haterius

St. *John*
St. *James*
St. *Jerome*
Judges of the *Areopagus.*

Iſocrates.

Leonidas
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Martianus Capella
Maillard, Oliver
Mucius
Malherbe, Monſieur

Ovid.

St. *Paul*
Philoſtratus.
Philiſcus
Plutarch
Pliny Junior
Photius
Plato
Paulinus.
Pericles
Pauſanias
Phavorinus the *Sophiſt*

Polus

Polus the famous Comædian

Quintilian

Roscius
Rutilius

Socrates
Seneca
Sylla
Sophocles
Satyrus

Serapion

Thucidides
Trachallus
Tacitus.
Theophrastus.

Vinicius
du Vair, Monsieur

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THEOLOGICAL SEMINARY NEW YORK